

FILM SCORE

VOLUME 6, NUMBER 8



THE MADMAN AND HIS MUSE

Angelo Badalamenti and
David Lynch strike again!

THE KING OF HIP 2

Quincy Jones
career retrospective

SCORING SCHOOL

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for aspiring composers

HALLOWEEN HORRORS

DVD chillers for fall

JEFF BOND

100% absent
from this issue



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THE HOLLYWOOD REPORTER

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With a brand-new autobiography in the bookstores, it seems like the right time to finish off Q. In Part 2 of our Quincy Jones retrospective (1968-2001), we'll see how he parlayed the success of his score to *In Cold Blood* into other film-scoring endeavors, before changing his focus to more pop-oriented projects.

By Mark Richard Hasan

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Before retiring, Earle Hagen enjoyed a 40-year stint as both a celebrated author and composer—scoring everything from *The Andy Griffith Show* and *Gomer Pyle* to *Eight Is Enough* and *Mod Squad*. But of the over-3,000 TV episodes he worked on, his scores for *I Spy* were the richest, most diverse and the most challenging of his career.

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ON THE COVER: MULHOLLAND DRIVES US CRAZY

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FILM SCORE
MONTHLYEverything Is the Same at *FSM***The world may feel different, but maybe it isn't, really.**

These are troubling times we find ourselves living in. No one would have believed that life's circumstances

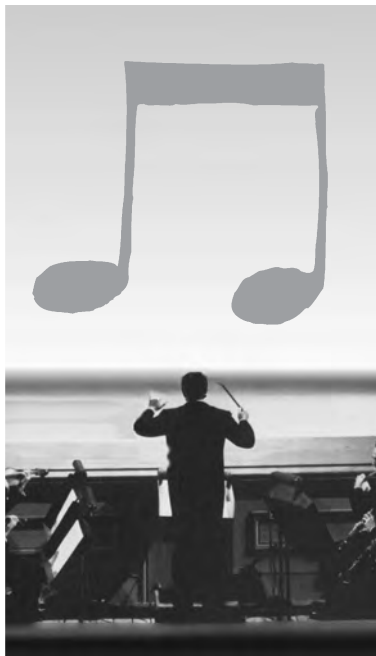
could have changed for us so quickly, so radically and so irrevocably. There is much talk about how the world has been altered forever. "Everything has changed," trumpet the headlines. "Our lives will never be the same," blare the loudspeakers. Well, we'd like to suggest another point of view...

It's human nature to fret and worry at times like these. We don't suggest for a second that there aren't real dangers and threats to deal with. But consider how, fundamentally, our lives *haven't* changed. People are born, people die. We must eat and sleep, work and pray, care for ourselves and for others. Life goes on. And we must find the strength to push through our difficulties, in order to build for another day.

What's important to you? What people, places or things bring you joy, or comfort, or hope? Here at *FSM*, despite our differences in age and upbringing, our differences in taste and personality, we have one thing in common: We all share a passion for music. We write about music, we produce and share music; some of us even create music. Most of all, we listen to music. And if you're reading this magazine, you share our passion.

Music is not trivial. It is essential. Regardless of the original motivation, irrespective of the recording or performance or intent, if some music speaks to you, it is valid. There is a school of thought that says: Everything is equal, and only our perception varies. No one thing is more important than the other. (On a

cosmic level, we're all just atoms anyway, right?.) It then follows, everything is of equal importance. There's no need to diminish the things that you enjoy. Celebrate them!



Now is the time to remember the things that have always been important. Even the simplest pleasures continue to have a place—in fact, your continued health and well-being may depend on them. There's nothing quite like the healing power of music. Wordless music, in particular, allows for a great deal of interpretation. There's plenty of room in instrumental music for the listener to connect with his or her feelings. Turn off the TV, dim the lights, and give yourself a few moments alone with your favorite

music. (You know how you can forget to breathe when you're tense? Don't forget to listen, either.)

We would not presume to suggest a playlist. Any attempt to frame a tragic event threatens to diminish it. Some may need to express themselves through juxtaposition, but we're reporters, not artists. But we do encourage you to dip into your collection and to find the music that speaks to you. Perhaps a lighthearted work is in order, to lift your spirits. Maybe you'd prefer a somber piece to allow room for your grief. Or perhaps, it's time for a stirring composition to encourage your hopes.

If you're like us, listening to music is as natural as breathing. And just as essential. Nothing has changed for us at *FSM*—especially our resolve. We remain committed to music, and the varied pleasures that it brings to the world. We invite you to enjoy it with us.

—The Editors of *FSM*

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Now Available: Intrada Special Collection Vol. 3



Jack the Bear by James Horner

The delicate and dreamy score to *Jack the Bear* is here! This 1993 Danny DeVito film, as well as the score, echoes *To Kill a Mockingbird*. At its most intense, the drama comes through inner conflict rather than overt action. Although Horner is primarily known for his large-scale epic scores, he has composed his share of intimate works like this one. A beautiful piano theme for Jack, a "neighborhood" theme similar to the pastore music found in *Something Wicked This Way Comes*, and a sinister motif played on bass harmonica for Gary Sinise's mysterious character are all tied together into this affecting score. **\$19.99**

COMING SOON: Intrada Special Collection Vol. 4 **Silver Streak** by Henry Mancini

Intrada catches one that got away: A fantastic action-comedy-thriller score by one of the most popular composers of the 20th century. Mancini's big, exciting score to *Silver Streak* has never been released, until now. This 1976 box-office hit was an homage to the films of Alfred Hitchcock, and the first of a string of comedies starring Richard Pryor and Gene Wilder. The score itself is full of wonderful moments, including a great main title theme, and an incredible runaway train finale. The CD has been mastered from the original stereo session tapes and includes the complete score. **\$19.99**

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The Emmys Can't Get a Break

In the wake of the events of Sept. 11, the Emmy Awards celebration, originally scheduled for Sept. 16, was delayed until Oct. 7, with the show being significantly more reserved and rewritten to emphasize national unity. Then, on Oct. 7, the allied forces attacked Afghanistan with its first round of military action. And the Emmys? Called off again. As of press time, there has been no make-up date scheduled;

however, the Emmy Awards have never been canceled in 53 years.

The Master Speaks

London's Classic FM radio will broadcast a one-hour interview with John Williams on Saturday, Nov. 10. The interview, conducted Sept. 13 after Williams finished the *Harry Potter* recording sessions in London, will focus on the music for that upcoming score—which will be released Oct. 30 on the

WEA/Atlantic label. You can listen to the interview online using Windows Media Player. For more details, visit www.classicfm.com

Lord, Even the Rings?

Last month, we had the painful obligation to announce the unfortunate use of a Dianne Warren-penned song on the main title for the new *Star Trek* series, *Enterprise*. This month's news is (arguably) far less disturbing: Enya has recorded two songs for the soundtrack to *The Lord of the Rings: The Fellowship of the Ring* (score by Howard Shore). The Reprise CD will be out on November 20; the film is due December 19.

For more details, see: <http://filmforce.ign.com/lotr/articles/306616p1.html>

Alex North Online



A new website has opened up dedicated to Alex North, on the occasion of the 10th anniversary of his passing. Created by his family, the site provides a wealth of North-related information, including biography, discography and filmography sections, plus a listing of his concert works and other links. Visit www.alexnorthmusic.com

World Soundtrack Academy Announces Nominees



As we reported several months back, the annual Flanders International Film Festival in Ghent, Belgium, will host the first World Soundtrack Awards on Oct. 18. The ceremony will precede a film-music concert featuring the works of Oscar-winning composers Gabriel Yared and Elmer Bernstein. Both will conducting the National Orchestra of Belgium.

Nominees in four categories for the inaugural award show were announced last month:

Soundtrack Composer of the Year

Carter Burwell *A Knight's Tale*,
Book of Shadows,
Before Night Falls
Rachel Portman *Chocolat*, *The*

Legend of Baggar Vance
Yann Tiersen *Le Fabuleux Destin D'amelie Poulain*
John Williams *A.I.*
Hans Zimmer *Hannibal*,
Pearl Harbor, *The Pledge*,
An Everlasting Piece

Best Original Soundtrack of the Year

A.I. (John Williams)
Before Night Falls
(Carter Burwell)
Le Fabuleux Destin D'amelie Poulain (Yann Tiersen)
Hannibal (Hans Zimmer)
Moulin Rouge (Craig Armstrong, Marius De Vries)

Best Original Song Written Directly for a Film

"Where the Dream Takes You";
Atlantis (Diane Warren, James Newton Howard)

"Cuante Cose Chiare"; *Azzurro*
(Louis Cr lier and Lucia Albertoni)
"Soy Un Angelito"; *Felicitades*
(Daniel Tarrab and Andreas Goldstein)
"For Always"; *A.I.* (John Williams and Cynthia Weil)
"Come What May"; *Moulin Rouge* (David Baerwald)

Best Original Score of the Year Not Released on an Album

Antitrust (Don Davis)
Blow (Graeme Revell)
Bridget Jones's Diary
(Patrick Doyle)
Moulin Rouge (Craig Armstrong)
Pauline & Paulette
(Fr d ric Devreese)

Voting members recruited among film music composers and other industry professionals worldwide include Tan Dun, Elliot Goldenthal, Gabriel Yared, Anne Dudley, Jean-Claude Petit, Lalo Shifrin, Elia Cmiral, Rachel Portman, John Powell, Trevor Jones, David Mansfield, John Parish, Marco Werba, Mike Stoller, Toots Thielemans and others. **FSM**

Record Label Round-Up

Collectors, start your credit cards.

Varèse Announces CD Club

The venerable soundtrack label has announced the return of their long-dormant CD Club as of November. The announcement on their web site is fairly vague, but most welcome after a decade of inactivity. Check out www.varesesarabande.com for more information as it becomes available.

The Candyman's Coming

The score to *Candyman* (missing from Philip Glass' 5-disc compilation *Philip on Film*), will be available, as the inaugural release of Glass' new label, Orange Mountain Music, distributed worldwide solely by amazon.com. The CD will feature the original soundtrack to *Candyman* plus Glass' *Candyman: Farewell to the Flesh*.

All Score Media

Due Nov. 5 is *Kosmos!* (ASM 010), a DEFA sci-fi score collection, featuring the music from *Signals*, *Eolomea* and more. Composers include Sasse, Fischer and Markowski. Forthcoming is *Wigwam*, *Cowboys*, *Roter Kreis* (ASM 009), the third installment of the label's DEFA western score collection, featuring the music of Severino, Blood Brothers, Apaches and others. www.allscore.de

BMG

Due Nov. 6 is *Exodus* (Ernest Gold). Scheduled for February 2002 is the first-time-on-CD release of *The Caine Mutiny* (Max Steiner).

BMG France

Forthcoming is *Le Fabuleux Destin D'Amélie Poulain* (Vann Tiersen).

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 2-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*.

Capitol

Now available is an expanded 30th anniversary version of *Fiddler on the Roof*—featuring the songs from the film, and including John Williams' adaptations/conducting and some of his previously unreleased underscore.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music*,

The Chromatic Collection, a 5.1 DVD audio sampler, and Ryuichi Sakamoto's score for *Donald Cammell's Wild Side*. www.chromaticrecords.com

Chandos

Slated for Nov. 15 is a second volume of film music by William Allwyn, performed by the BBC Philharmonic Orchestra under the direction of Rumon Gamba. The disc will contain suites and themes from *The Winslow Boy*, *Desert Victory*, *In Search of the Castaways*, *The Card*, *The Crimson Pirate*, *State Secret*, *A Night to Remember*, *Green Girdle* and two operatic arias from *Take My Life* and *Svengali*.

Cinesoundz

Coming this year are remixes of music from the Italian cartoon series *Signor Rossi* and *La Linea*, and *Filmmuseum Berlin Vol. 2* (compilation of German film music from 1945-2000).

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Decca

Forthcoming are Jerry Goldsmith's *The Last Castle* and Edward Shearmur's *K-Pax*.

FSM Classics

Film Score Monthly's Silver Age Classic (Vol. 4 No. 16) is a bouyant treasure from the MGM/UA archives, *The World of Henry Orient* (1964), by Elmer Bernstein. Regarded as the second-best children's film score (after the composer's own *To Kill a Mockingbird*), this CD features the entire score in a stellar recording from the legendary Goldwyn scoring stage, along with an amusingly comic avante garde composition by Kenneth Lauber—all in stereo.

This month's Golden Age classic CD (Vol. 4 No. 15) features a pair of socially conscious films directed by Philip Dunne. *The View From Pompey's Head* (1955) is a romance filtered through a prism of racial injustices in the Deep South, with an early score by Elmer Bernstein. *Blue Denim* (1959) is a curious teen-pregnancy melodrama sporting a strong score by Bernard Herrmann from one of his last, great periods of musical fecundity, written amidst *North by Northwest*, *Journey to the Center of the Earth* and the *Twilight Zone* TV series.

www.film.scoremonthly.com

(continued on next page)

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GDI

Due late-Nov. are *The Mummy's Shroud* (Don Banks) and *Blood From the Mummy's Tomb* (Tristram Cary).

GNP/Crescendo

Due in Nov. is the soundtrack from Gene Roddenberry's *Andromeda* (featuring main title by Rush). The label is also featuring for a limited time a DVD/CD combo deal on titles like *Black Scorpion*, *Stargate SG-1* and *Battle Beyond the Stars/ Humanoids From the Deep*. See www.gnpcrescendo.com

Hexacord Productions/ GDM Music (Italy)

Forthcoming are *Scusi, Facciamo L'Amore?* (Ennio Morricone; first time on CD), *Tropico Di Notte* (Armando Sciascia) and *Eva, La Venere Selvaggia* (Roberto Pregadio).

Hollywood Records

Coming is *Arac Attack* (John Ottman, various).

Milan

Forthcoming is *The Pledge* (Hans Zimmer/Klaus Badelt). The Zimmer compilation that Milan had planned to release earlier this year has been put off until 2002.

Percepto Records

Imminent is the complete original score to *The Changeling* (Rick Wilkins, Ken Wannberg [veteran music editor for John Williams] and Howard Blake), and a deluxe re-release of Bruce Broughton's popular *The Boy Who Could Fly*. Due for Halloween is Vic Mizzy's never-before-released complete score to *The Night Walker*, with 60+ minutes of score, plus in-depth liner notes by William Castle and historian Dick Thompson. Also forthcoming is a limited archival release of original music from the 1960s TV classic *The Addams Family*, plus a Rankin/Bass follow-up to *Mad Monster Party*. www.percepto.com

Prometheus

The Black Stallion (Carmine

Coppola) coupled with *The Black Stallion Returns* (Georges Delerue) is, as of press time, scheduled for a late-October release. *Masquerade* (John Barry) is tentatively set for late November.

www.soundtrackmag.com

RCA Victor

Delayed to coincide with the release of the film (June 2002) is James Horner's score to John Woo's *Windtalkers*.

Rhino Handmade

The internet-exclusive label is now accepting pre-orders for the soundtrack to the 1954 musical *Athena* (which contains 25 previously unreleased tracks, including outtakes and seven demos from early 1954). Orders will reportedly ship on Nov. 14.

www.rhinohandmade.com

Silva Screen

Available at long last is *Shakespeare at the Movies*, which includes music from *Twelfth Night* (Davey), *Hamlet* (Shostakovich,

Morricone and Doyle), *Henry V* (Walton and Doyle), *Richard III* (Walton), *Julius Caesar* (Rózsa and Michael J. Lewis), *Love's Labours Lost* (Doyle) and *Romeo and Juliet* (Rota and Armstrong).

Forthcoming is *Music From the Films of Michael Caine*, and scheduled for 2002 is *The Essential Dimitri Tiomkin Collection*.

www.silvascreen.co.uk

www.soundtracksdirect.co.uk

Super Collector

Still forthcoming are *Bill and Ted's Excellent Adventure 1 & 2* (David Newman).

www.supercollector.com

Universal (Germany)

Due out as of press time is *Lounge Legends: John Barry*, featuring Barry's Polydor studio recordings from the '70s plus vocals by Scott Walker, Paul Williams, Mama Cass and Donna Summer.

Virgin Records

Due Nov. 6: *Amelie* (Yann Tiersen). (continued on page 10)

Composers Needed for Features (Film & TV)

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<i>Band of Outsiders</i> (1964)	MICHEL LEGRAND	n/a
<i>Bandits</i>	CHRISTOPHER YOUNG	Columbia*
<i>The Believer</i>	JOEL DIAMOND	Milan
<i>Corky Romano</i>	RANDY EDELMAN	n/a
<i>Cure</i> (a.k.a. <i>Kyua</i> , 1997)	GARY ASHIVA	n/a
<i>Don't Say a Word</i>	MARK ISHAM	Varèse Sarabande
<i>The Endurance</i>	MICHAEL SMALL	n/a
<i>From Hell</i>	TREVOR JONES	Varèse Sarabande
<i>The Glass House</i>	CHRISTOPHER YOUNG	Varèse Sarabande
<i>Glitter</i>	TERENCE BLANCHARD, various	Virgin*
<i>Hardball</i>	MARK ISHAM	Sony Music Soundtrax
<i>Haiku Tunnel</i>	MARCO D'AMBROSIO	n/a
<i>Happy Accidents</i>	EVAN LURIE	TVT Soundtrax
<i>Hearts in Atlantis</i>	MYCHAEL DANNA	Decca
<i>The Iron Ladies</i>	WILD AT HEART	n/a
<i>Iron Monkey</i>	JAMES VENABLE	GNP/Crescendo
<i>Joy Ride</i>	MARCO BELTRAMI	Varèse Sarabande
<i>The Last Castle</i>	JERRY GOLDSMITH	Decca
<i>L.I.E.</i>	PIERRE FOLDES	n/a
<i>Liam</i> (2000)	JOHN MURPHY	n/a
<i>Max Keeble's Big Move</i>	MICHAEL WANDMACHER	n/a
<i>Mulholland Dr.</i>	ANGELO BADALAMENTI	Milan
<i>Our Lady of the Assassins</i>	JORGE ARRIAGADA	n/a
<i>session 9</i>	CLIMAX GOLDEN TWINS	Milan
<i>Serendipity</i>	ALAN SILVESTRI	Columbia*
<i>Training Day</i>	MARK MANCINA, various rappers	Priority*
<i>Vampire Hunter D</i> (2000)	MARCO D'AMBROSIO	Avex
<i>Zoolander</i>	DAVID ARNOLD, various	Hollywood*

* song compilation with 1 track of score or less; ** mix of songs and score; n/a: not currently available.



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Upcoming Assignments

Who's writing what for whom

Elfman, Bartek Take NOVOCAINE

Danny Elfman and his long-time orchestrator/Oingo Boingo band mate Steve Bartek are teaming up once again, this time in slightly different roles. Elfman has written the theme for the Steve Martin comedy/thriller *Novocaine*, while Bartek will pen the rest of the score.

Jerry in the News

In response to the tragic events of Sept. 11, Jerry Goldsmith reworked a theme from *The Last Castle* into a composition entitled *Sept. 11, 2001*, which has since premiered at the Hollywood Bowl.

According to our sources, Tom Clancy's latest novel-turned-movie *Sum of All Fears*, originally slated to be scored by James Horner, has been assigned to Goldsmith. However, it may be moot: *Fears* has been postponed in the wake of the Sept. 11 attacks. And Jerry's most recent project, *Domestic Disturbance* (starring John Travolta) is now in the hands of Mark Mancina.

—A, B—

John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).
Jeff Beal *Door to Door* (TNT/William H. Macy).
Christophe Beck *Sideshow*.
Marco Beltrami *The First \$20 Million Is Always the Hardest*, *Blade 2: Bloodlust*.
Elmer Bernstein *Gangs of New York*, (Leonardo DiCaprio & Cameron Diaz, dir. Scorsese).
Wendy Blackstone *Maybe I'm Adopted* (WB series).
Simon Boswell *The Sleeping Dictionary*.
Chris Brady *Poof Point* (Disney Channel).
Bruce Broughton *Bobbie's Girl* (Showtime), *One Man's Dream* (theme park show, Disney Florida).
Carter Burwell *Bourne Identity* (Universal), *Adaptation* (dir. Spike Jonze).

—C—

Gary Chang *The Glow*.
Ella Cmiral *Bones* (New Line Cinema, dir. Ernest Dickerson, w/Pam Grier).

—D—

Jeff Danna *The Grey Zone*.
Mychael Danna *Monsoon Wedding*.
Don Davis *The Matrix 2&3*, *Long Time Dead*, *13 Ghosts*.
John Debney *Jimmy Neutron* (Paramount), *The Scorpion King*.
Thomas DeRenzo *Stir*.
Anne Dudley *Tabloid*, *The Bacchae*, *Diablo*.

—E—

Randy Edelman *The Gelfin*.

Cliff Eidelman *Ocean Men*.

Danny Elfman *Spider-Man* (dir. Sam Raimi).

—F—

Christopher Franke *Dancing at the Harvest Moon*.

—G—

Nick Glennie-Smith *The New Guy*.
Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor).
Larry Groupé *The Search for John Gissing* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

—H—

Kevin Haskins/Doug DeAngelis *LAX* (Palomar Pictures).
Reinhold Heil & Johnny Klimek *Bang Bang* (Showtime).
Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*, *Africa*.
David Holmes *Ocean's Eleven*.
James Horner *A Beautiful Mind* (starring Russell Crowe, Ed Harris), *Four Feathers* (starring Kate Hudson,

Heath Ledger).

Steve Horowitz *The Fairly OddParents* (Nickelodeon).

James Newton Howard *Big Trouble* (starring Tim Allen), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

Terry Michael Huud *Demon's Kiss* (indie horror).

—I, J—

Mark Isham *Imposter* (Miramax, dir. Gary Fleder), *The Majestic* (w/ Thomas Newman, dir. Frank Darabont, star. Jim Carrey).

Trevor Jones *Frederic Wilde*, *The Long Run*.

—K—

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere), *Shot in the Heart* (HBO), *Edges of the Lord* (starring Haley Joel Osment & Willem Dafoe), *Quo Vadis*.
Rolfe Kent *About Schmidt*, *Forty Days and Forty Nights*.

—L—

Christopher Lennertz *Hysteria*, *The Fourth Tenor* (indie comedy).

—M, N—

Hummie Mann *Wooly Boys*, *A Thing of Beauty*, *After the Rain*.
Mark Mancina *Brother Bear* (Disney), *Training Day*.
Richard Marvin *Desert Saints*.
Charlie Mole *High Heels and Low Life*.
Mark Mothersbaugh *Royal Tennenbaums*.
David Newman *Death to Smoochy*, *The Affair of the Necklace*.
Thomas Newman *The Salton Sea* (starring Val Kilmer), *The Majestic* (w/ Mark Isham).
John Ottman *Pumpkin* (Christina Ricci), *Breeders*, *Point of Origin*.

—O, P—

Rachel Portman *Harts War*.
John Powell *Outpost*, *Pluto Nash*.
Jonathan Price *Avatar Exile*.

—R—

Trevor Rabin *Black Sheep*, *Whispers* (Disney), *The One*.
Graeme Revell *Equilibrium* (Miramax), *High Crimes* (starring Ashley Judd), *Below* (dir. David Twohy), *Collateral Damage* (Schwarzenegger; release postponed due to terrorist attacks).
William Ross *Tuck Everlasting*.
Marius Ruhland *Heaven* (Miramax/Cate Blanchet & Giovanni Ribisi).

—S—

Lalo Schifrin *Jack of All Trades*.
John Scott *Diamond Hunters* (mini-series), *The Long Road Home*.
Ed Shearmur *The Count of Monte Cristo*.
David Shire *Ash Wednesday* (dir. Edward Burns).
Howard Shore *The Lord of the Rings: The Fellowship of the Ring*.
Lawrence Shragge *The Famous Jett Jackson* (Disney Channel), *The Triangle* (TBS), *A Town Without Christmas* (CBS), *Due East* (Showtime), *A Wrinkle in Time* (ABC miniseries).
Alan Silvestri *Macabre* (dir. Robert Zemeckis).

—T—

Dennis Therrian *The Flock*, *Knight Chills*, *From Venus*, *Heaven's Neighbors*.

—W—

Shirley Walker *Revelation*.
Stephen Warbeck *Gabriel*.
Alan Williams *Kilimanjaro*. (IMAX).
David Williams *A Glimpse of Hell* (Fox).
John Williams *Minority Report* (Spielberg), *Harry Potter and the Sorcerer's Stone* (dir. Chris Columbus), *Star Wars: Episode Two*.
Rupert Gregson-Williams *Jack and the Beanstalk*.

—Y—

Gabriel Yared *Lisa*.
Christopher Young *Scenes of the Crime* (Jeff Bridges), *Dragonfly* (Universal), *The Shipping News* (dir. by Lasse Hallström).

—Z—

Aaron Zigmond *John Q* (Denzel Washington).
Hans Zimmer *Black Hawk Down* (dir. Ridley Scott), *Invincible*, *Riding in Cars With Boys*.

THE HOT SHEET Recent Assignments

Jeff Beal *Joe and Max*, *Conviction* (Showtime).
George S. Clinton *Joe Somebody* (starring Tim Allen).
Patrick Doyle *Femme Fatale*.
David Alan Ernest *Whacked* (starring Judge Reinhold, Carmen Elektra).
Gary Kofrinoff *The Circle*.
Russ Landau *Eco Challenge* (USA Networks), *Combat Missions*, *Superfire* (ABC miniseries).
Danny Lux *Halloween 8*.
Harry Manfredini *Jason X*.

John Massari *Breathing Hard*, *40 Miles to Saturday Night*.
John Ottman *Battlestar Galactica* (w/ Stu Phillips' original theme).
Zbigniew Preisner *Between Strangers*.
Eric Serra *Rollerball* (scheduled for Feb. 2002 release).
Theodore Shapiro *Heist*.
Mark Snow *Smallville*, *Pasadena* (both TV).
William Susman *Asphyxiating Uma*.
John Williams *Memoirs of a Geisha* (dir. Spielberg).

Film Music Concerts

Scores performed around the globe

U.S. CONCERTS

Alabama

Dec. 31, Huntsville S.O.; *Star Trek* TV theme (Courage).

Connecticut

Dec. 13, New Haven S.O.; *2001: A Space Odyssey* (Alex North).

Illinois

Nov. 11, Chicago, Fulcrum New Music Project; *Psycho* (Herrmann).

Texas

Dec. 8, Fort Worth S.O.; *The Holly & the Ivy*.

INTERNATIONAL CONCERTS

Canada

Nov. 23, 24, Vancouver S.O.; *Taxi Driver* (Herrmann), *Lawrence of Arabia* (Jarre), *Prince Valiant* (Waxman).

France

Nov. 23, 25, Montpellier S.O.; "An Evening With Maurice Jarre."

Germany

Dec. 21, 22, Gevanthaus S.O., Leipzig; "Love and Jazz Concert": *Vertigo* (Herrmann), *Evita* (Webber), *Gone With the Wind* (Steiner), *How to Marry a Millionaire* (Newman), *Laura* (Raksin), *Dances With Wolves* (Barry), *On the Waterfront* (Bernstein), *Porgy & Bess*, *Shall We Dance* (Gershwin).

Scotland

Nov. 23, BBC Scottish Orchestra, *King Kong* (Steiner).

Spain

Nov. 9-11, Barcelona S.O.; "An Evening With Maurice Jarre" (*Uprising*—NBC miniseries music premiere).

Sweden

Nov. 8, Malmo S.O.; *Vertigo* (Herrmann), *Unchained* (North), *Lawrence of Arabia* (Jarre).

Nov. 28, Upsala University S.O.; *Psycho* (Herrmann).

Thanks as always to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site: www.cinemaweb.com/lcc.

FSM

A Night of Surprises—Concerts In Review

Last month's "Sci-fi Night at the Hollywood Bowl" was a show worth seeing; here's a report.

The concert began with a recording of Louis and Bebe Barron's main titles from *Forbidden Planet*, followed by a captivating rendition of Bernard Herrmann's, *The Day the Earth Stood Still*. Concluding the introductory portion of the concert, the Hollywood Bowl Orchestra put as much uumph as they could muster into Jerry Goldsmith's end titles from *Star Trek V*, including the Klingon march (though the tempo was a bit slower than preferred).

Conductor John Mauceri then delved into an amusing discussion about sci-fi and the logistics of conducting to film, finally

remarking that the majority of the music on the program was by Goldsmith, who, as it happened, was in the audience! The crowd erupted in excited applause as the pony-tailed one stood in the spotlight and waved his appreciation.

Mauceri's conducting of Goldsmith's *Planet of the Apes* was particularly invigorating, and all the more thrilling as accompanied by the film (with dialogue and sound effects), including the scarecrow sequence, the "Clothes Snatchers" and "The Hunt," (though they excised the difficult solo piano interlude).

After thunderous approval, the conductor launched into Danny

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Elfman's main titles from the latest *Apes*. The orchestra acquitted themselves considerably with all that Sturm und Drang.

Mr. Mauceri then launched into an effective, atmospheric interpretation of "The Shaft" from *Alien*; again, accompanied by the film. Remarkably, Goldsmith's music slithers in the background...even live, the drama of the music doesn't overplay the visuals. Some in the audience may have wondered what the point of performing a piece with no discernable rhythm or melody might have been, but the sequence was both creepy and involving.

On a lighter note came John Williams' rapturous *Close Encounters of the Third Kind*, also complemented by selected scenes from the film.

A Personal Interlude

During intermission, Goldsmith was thronged by attention seek-

ers on all sides and he seemed a little peturbed as to what he should do about them. I entered the line of devotees. without a pen, or anything to write on! There was nothing in my wallet but money, either. Suddenly, it was my turn, and I'd forgotten the speech that I had prepared for such an occasion. "Hello, Mr. Goldsmith, it's a great pleasure to meet you...blah, blah, blah...you wanna sign a five dollar bill?" Slightly bemused, he chuckles and says, "It's illegal you know...but there's a first time for everything."

After thanking him and shaking his hand, I notice an elderly man sitting in the same box. I proceeded to ask one of Goldsmith's courtiers if Mr. Robert Wise would mind being bothered. "Not at all," she says. I did the fanboy thing again, greeting, complimenting and shaking the hand of the man who edited *Citizen Kane*. I wandered back to my box and settled

in to muse over the scrawl on Lincoln's back where Goldsmith had signed his name.

Back to Business

Lights down. The conductor returns, decked out in a Starfleet uniform (the red, *Next Generation* one) and introduces a 20-minute cross section of *ST:TMP* accompanied by sequences from the Director's Cut. Very, very cool. First there's the "Orbiting Space Station," then "The Enterprise," "Spock's Walk," plus a good chunk of "Inner Workings" (including new special effects shots) and "Vejur Speaks," plus all of "The Meld" and "A Good Start" (with another new effects shot). WOW. I was in Trekkie heaven. It gave me goosebumps. I might as well have been 14 again, seeing the film and hearing that marvelous music for the first time.

Following were two selections, both set to film, from *2001: A*

Space Odyssey. The moon shuttle landing was supported by the very retro *Blue Danube* and the star voyage/LSD trip was backed by Ligeti's *Atmospheres*.

The show came to a terrific close with John Williams thunderous "Last Battle" and "Throne Room" from *Star Wars* (with film). I was left with a sort of lump in my throat—it was like being a kid again. Wonderstruck.

Some people had the Beatles. Some still have the Stones. I got Goldsmith an' Williams rattlin' my bones...

Encore one featured "Cantina Band" and encore two was John Morris' *Spaceballs* (with clips.)

My sincerest thanks to John Mauceri and the Hollywood Bowl Orchestra for an evening of very rewarding memories. And, naturally, a heartfelt thanks to Mr. Goldsmith and Mr. Wise for having the time for fools like me.

—Guy Reid
Venice, CA

RECORD LABELS

(continued from page 6)

Varèse Sarabande

Due Oct. 30: *Thirteen Ghosts* (John Frizzell); *Life as a House* (Mark Isham); Nov. 13: *Marilyn Monroe: Music and Songs From The Diamond Collection* (from

the DVD set *The Diamond Collection*), featuring music and songs from *The Seven Year Itch*, *Bus Stop*, *How to Marry a Millionaire*, *There's No Business Like Show Business* and *Something's Got to Give*; *Black Knight* (Randy Edelman).

The Varèse Sarabande CD

Club will return in November with three new mail-order-only limited edition titles.
www.varesesarabande.com

WEA/Atlantic

Due Oct. 30 is *Harry Potter and the Sorcerer's Stone* (John Williams).

Please note:

We depend on the record labels for updated and/or amended release information. While we try to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. Please bear with us. **FSM**

The Shopping List

Worthy discs to keep an eye out for

Soundtracks

- ☐ *Les Aventures De Rabbi Jacob/L'Aile Ou La Cuisse/La Zizanie* VLADIMIR COSMA • Pomme 952742 (France)
- ☐ *Battle Beyond the Stars/Humanoids From the Deep* JAMES HORNER GNP 8075 (76:51)
- ☐ *Black Scorpion* DAVID G. RUSSELL/KEVIN KINER • GNP 8073 (73:17)
- ☐ *La Boum/La Boum 2* VLADIMIR COSMA • Pomme 952832 (France)
- ☐ *Candyman 3: Day of the Dead* ADAM GORGONI • Beyond 578218 (33:38)
- ☐ *La Chevre/Les Fugitifs/Les Compères* VLADIMIR COSMA • Pomme 962762 (France)
- ☐ *Crab Island (La Isla Del Cangrejo)* ANGEL ILLARRAMENDI • JMB 2031 (Spain, 34:23)
- ☐ *Ghosts of Mars* JOHN CARPENTER • Varèse 66286 (43:00)
- ☐ *The Goalkeeper (El Portero)* CARLES CASES • JMB 2027 (Spain, 37:12)
- ☐ *The Last Valley* JOHN BARRY • Silva 355 (UK; Cond. Raine, 56:51)
- ☐ *The Musketeer* DAVID ARNOLD • Decca 014920 (49:39)
- ☐ *The Mole* DAVID MICHAEL FRANK • Varèse 66287 (75:24)
- ☐ *Nous Irons Tous Au Paradis/Un Elephant Ca Trompe Enormement* VLADIMIR COSMA • Pomme 952752 (France)

- ☐ *Rat Race* JOHN POWELL • Beyond 578216 (Score Album, 35:32)
- ☐ *Robin and Marian* JOHN BARRY • Silva 354 (UK; Cond. Raine, 45:06)
- ☐ *Salut L'Artiste/Courage Fuyons* VLADIMIR COSMA • Pomme 952822 (France)
- ☐ *Serendipity* ALAN SILVESTRI • Columbia 61583 (1 score track)
- ☐ *Soul Survivors* DANIEL LICHT • Beyond 578220
- ☐ *Snow White and the Seven Dwarfs* PAUL SMITH/FRANK CHURCHILL/LEIGH HARLINE • Disney 60959
- ☐ *Sodom and Gomorrah* MIKLÓS RÖZSA • COLCD 6480 (42:35)
- ☐ *Tra Due Mondi* PINO DONAGGIO • Vivi Musica 7032 (Italy, 47:40)
- ☐ *When Good Ghouls Go Bad* CHRISTOPHER GORDON • Varèse 66281 (53:40)
- ☐ *Who's Afraid of Virginia Woolf?* ALEX NORTH • WB 47884 (France, 41:39)
- ☐ *Wishmaster 2* DAVID WILLIAMS • Beyond 578219 (44:47)

Classical and Compilations

- ☐ *The Best of Stargate SG-1* JOEL GOLDSMITH/VARIOUS • GNP 8074 (68:52)
- ☐ *Film Works 1990-2000* ALBERTO IGLESIAS • JMB 503 (Spain; 2 CD Set, 141:36)
- ☐ *Music for the Movies of Clint Eastwood* LENNIE NIEHAUS/VARIOUS WB 48060 (78:17)
- ☐ *Philip on Film* PHILIP GLASS • Nonesuch 79660 (5 CD Box Set, 361:41)
- ☐ *Pure Horror* VARIOUS • Beyond 578217
- ☐ *Treesong/Violin Concerto/3 Pieces From Schindler's List* JOHN WILLIAMS Deutsche Grammophon 471326 (Cond. Williams, 66:05)

MAIL BAG

READER
RANTS,
RAVES &
RESPONSES

Horner Heresy

I was very interested to read Mr. Broxton's essay on the self-plagiaristic tendencies of James Horner. I wanted to comment on a couple of things that were written in that essay. In one quote, Horner says that he tries not to steal from himself, but instead tries to develop a strong style and distinct quality to his compositions. He later says, basically, that one is "damned if they do or damned if they don't"; again he uses "strong style" to describe his music. It leads me to believe one of two things: either Hollywood directors who hire Horner ask him to "do" James Horner for their picture, or he suppresses an adventuresome creative drive and sticks to a comfort zone.

Allow me to elaborate—it seems to me, after hearing numerous Horner scores, that he's been writing a theme and variations of stuff he wrote at the beginning of his career. I enjoy *Brainstorm*, *Krull*, *Aliens* and his two *Star Trek* films, but after (and even within) that, it all tends to sound the same. It makes his compositional style seem so linear and unexciting. He never deviates from the path to do something different, and I think that's why he's so self-plagiaristic; he's found what works, he's comfortable with it...so why fix it if it isn't broken? It's almost comparable to the silent film era, where the organist used the same mysterious theme for the villain in each film, or the same march to represent patriotism or heroism in each film.

Every composer has stolen from themselves at some point along the line. I don't disagree with that assertion. Every composer has a musical or orchestral idiom that helps to define their sound and works—just listen to Thomas Newman, Elliot Goldenthal or Bernard Herrmann. If Horner is saying his

style is strong, if he's writing and re-writing the same cues over and over again, and if he's "enhancing" the film he's scoring, then he must see things in a very black-and-white way. Every film must appear to have the same characters or settings or obstacles to overcome.

If Horner is "enhancing" the film with his music, repeating himself across different genres and stories, then, again, he's found a comfortable way to make a living. Hey, everyone needs to pay the rent, and if this is what he wants to do then he has every right to. Goldsmith, on the other hand, managed to score something like *Rio Conchos*, *A Patch of Blue*, *Planet of the Apes*, *Star Trek: TMP*, *Poltergeist*, *The Russia House* and *Hollow Man* without recycling motive after motive—his writing is very non-linear and adventuresome, and his music serves the films just as well or better. I find Goldsmith is more interesting and creative because he's willing to take more chances, whereas Horner seems to play it much safer; I wouldn't call that a strong style at all.

Horner's music, I will agree, usually does the right things at the right moments. He can write beautiful melodies and, as evidenced by his early career as a film score composer, *can* be creative in his approach to music. Why his career turned out the way it has is a mystery to me, but the bottom line is simply that if his music moves you, that's a good thing. We all have different tastes and opinions, which is what makes this world exciting.

Having said that, I wish Horner and other composers (and Goldsmith, for that matter) would quit being such babies and realize that not everything they do is great and grant interviews to *FSM* or whatever publication wants to have an intelligent, open discussion with them. Love it or hate it, it's still interesting to hear

both sides of the story.

Michael Karoly
karoly11@hotmail.com

Never Enough Horner...

The second part of the James Horner Buyers Guide rightly mentioned *Fish Police* but missed out on the other 1992 TV series the composer was involved with: Horner wrote the theme for *Crossroads*, another in the long line of shows about people (in this case a father and son) traveling around America, and another in the arguably longer line of shows starring Robert Urich. As is often the case when movie composers write TV themes (see also Hans Zimmer's *High Incident* and *The Critic*), it was better than some of his big-screen scores of

most obscure choice.

Victor Field
cindylover1969@yahoo.co.uk

Dedicated Souls

I have just finished the latest issue of *FSM* (Vol. 6, No. 6) and think it's your best one this year (so far). The cover alone is very eye-catching, and the interviews/articles on Danny Elfman and Hans Zimmer were truly well-put-together and informative. My heart goes out to both of these gentlemen when you read of all the nonsense they must endure at the hands of these studio suits who are probably half their age. On that note, I would also like to point something out to the readers of your publication who either purchase or subscribe to *FSM* and continue to moan about its contents—save your money and buy another magazine! There are only a handful of magazines that devote themselves to film music, so why complain? Just be thankful and enjoy it for what it is: a labor of love by a small band of dedicated souls.

Mario Giresi
Lewiston, Maine

Cartoon Karma

The recent Kid Rhino releases of *Toon Tunes: Action Packed Anthems* and *Toon Tunes: Funny Bone*

Favorites are great. Running over 50 minutes on each CD, both are filled with musical highlights. With a so-so summer of soundtrack CD releases, this was a nice diversion.

I've always had a particular fondness for television themes. Hearing the triumphant chords of *The Superfriends* theme always brought a smile to my face. It had been on my list of best cartoon themes that needed to come out on CD. And with the upcoming *Justice League* series, this is icing on the cake. *Charlie Chan* and



the time; a nice piece for electric guitars in the pilot, rearranged in a more peaceful piano/flute version for the series.

I can understand Jonathan Broxton omitting it, though—it was a short-lived show and, unlike *Fish Police*, has never aired in Britain (perhaps because it shares the same name as a much-derided U.K. soap opera!). Nonetheless, it would be nice if the theme were to appear on a future TVT "Television's Greatest Hits" CD (hint, hint). Let's face it, it wouldn't be the

the *Chan Gang* brought back memories of me racing to get up Saturday mornings; the new extended cuts didn't leave me feeling shortchanged.

Funny Bone Favorites also shows extensive research with Donald Duck intros and the Mickey Mouse March. The inclusion of Disney hits is somewhat surprising but also welcome.

The only negative comment I have is that a good many tunes have been available on prior releases. And a few more forgotten tunes from shows like *Wheelie*

and the *Chopper Bunch*, *Inch High*, *Private Eye*, *Butch Cassidy and the Sundance Kid* and the '80s *Wildfire* would have more than made up for this. There was also mention of a *Hot Wheels* theme that did not show up on the actual CD.

It would be great if Kid Rhino did a tribute album for the great Hoyt Curtin, or even a third CD in that series...and, dare I say it, a *Batman/Superman Adventures* CD by Shirley Walker?

James Smith III
Williston, North Dakota

Artemis Prime

I've noticed you have "removed" the Artemis U.K. label from upcoming releases and your CD reviews. Whatever your decisions are based upon, I must say they are poor-sounding CDs that are "digitalized & filtered," thus with vital pieces removed from the recordings. Still, it upsets me that a company I assume is not a "bootlegger" is refused entry into *FSM*. If Artemis is indeed a "boot" company, then I'm sorry.

I'd like you to read the "production" notes on the now out-of-print Silva CD to Goldsmith's *The Chairman*. They read: "Made from a Dolby encoded cassette provided by Teragrammon Label; the master tapes are lost." No wonder it sounds so bad; a Dolby cassette from a scratchy LP!! I recently bought for \$3.00 a sealed, stereo promo LP of *The Chairman*, and I was absolutely floored by the sound missing from the CD. I then made a CDR of the LP and offered Silva and the Goldsmith Society a free CDR copy—no answer yet.

On a similar note, it's often individual collectors who have recordings and master tapes that are supposedly lost. In trading records and tapes with another collector in Boston, I found that he had a Scotch Magnetic reel-to-reel tape of *Lonely Are the Brave*, with 19 cues (arbitrarily named) and 47 minutes of music. His asking trade-price was too steep, but he offered to loan it out for a high rental fee. As I understand it, this guy traded for it back in 1965—he got it from a sound engineer in L.A. So, in listening to the music

and making a CDR in analog sound and some perfect stereo, who's to say that these are not the original session tapes? I wrote to Mr. Goldsmith himself about this "find" without answer. I don't think this score has ever even been bootlegged; and yet here I am sitting with a lost treasure and willing to "donate it" to a legitimate producer. I'm not afraid that the FBI will come arrest me.

So, again, why do you so easily dismiss LP-mastered CDs? In the rock 'n' roll circuits, you often find the artists paying top dollar for lost recordings. Why must you insist on denying that these exist? I used to despise bootleggers, but today I realize that quite often these people are just collectors of music, and if not persecuted they can provide fabulous recordings of rock music and film scores that are presumed "lost."

Let me also remind you that "digital recording" is not always the best. Just listen to any Buddy Holly or The Fireballs LPs—and even CDs that Norman Petty worked on with "tube equipment." These sound much better than today's digital recordings. Maybe the recording industry needs to undergo a deep self-analysis and figure out what really sounds best. Is the answer on your turntable or in your CD player? Best regards and thank you for the wonderful CDs you produce.

Alex Zambra
Houston, Texas

Lukas Kendall responds:

FSM does not publicize, review or promote bootleg recordings—it is that simple. We were initially led to believe that Artemis was a legitimate label. When it turned out that they were a bunch of fans who could not get the rights to the soundtracks they wanted to release and decided to do CDs anyway from vinyl, we blacked out coverage on their albums.

The tape of *Lonely Are the Brave* in the possession of your collector friend is a dub and not the original stereo masters, which reside at Universal.

We disapprove of CDs made from LPs because any such production assumes that the original master tapes are lost/destroyed. This "proof

of a negative" is very difficult. While occasionally it is legitimate, and one can obtain direct evidence that masters were thrown out/burned/destroyed, oftentimes it is simply an excuse on the part of the label, which was denied access to the best elements. (Around the time that Silva Screen released its CD of *The Chairman*, they also released *The Professionals* from vinyl sources, albeit from a very good transfer. We later talked to an individual at Sony's vaults in New Jersey who said he had the album masters.)

LP-derived CDs do a disservice to the composer, the music and the fans. That is why *FSM*'s CDs come from the earliest-generation sources possible and why our official albums (like *The Towering Inferno* and *The Illustrated Man*) make mockeries out of the earlier bootlegs.

Body and Color

I signed up for *FSM*'s Golden Age series with the expectation of scores that have body and color, not nondescript dribble as heard in *The Best of Everything* and three other scores that are set in 1950s New York City.

This is not a criticism but an expression of disappointment. You spoiled me with *Prince of Foxes*, *Prince Valiant*, *Beneath the 12-Mile Reef* and *Untamed*. These scores, in my opinion, have body and color. I don't expect every released score to have body, but they should at least have some color.

I was wondering how scores like *Prince Valiant* do in sales (excluding the Golden Age charter members) as compared to *The Best of Everything*. Also, have you received other comments similar to mine?

Don Guerrin
Queens, New York

Lukas responds:

Golden Age scores to adventure pictures such as *Beneath the 12-Mile Reef* and *Prince Valiant* do tend to outsell scores to dramatic/romantic pictures such as *How to Marry a Millionaire* and *The Best of Everything*...but what of it? *The Best of Everything* is a score for which we received many requests and has historical importance as Alfred Newman's last for 20th Century-Fox. Furthermore, for every reader whose interests lie away from *The Best of Everything*, there is another who

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pops out of the woodwork ONLY in order to buy it—or *Millionaire* or *All About Eve*. For that matter, there are people who ONLY like *The Omega Man* or *The French Connection* or *The Return of Dracula*. So we will continue to release as much quality material as we can—diverse as it may be—and I hope that readers such as Mr. Guerrin temper their “disappointment” with appreciation for the great history of movie music and the diversified passions of their fellow collectors.

News to Us

In Jeff Bond's review of Aleph's release of *Cool Hand Luke* (Vol. 6, No. 5, p. 35) it wasn't clear if this album was an expanded re-release or a new recording. The only clarifications offered were the picture of the album cover, which says “original soundtrack recording” and the note in *FSM*'s “The Shopping List” (p. 10), which listed the length of the CD, noting that it was an “Expanded reissue.”

There is something else that Bond's review failed to note: the fact that a great many people who

have never seen the film may find the music very familiar. This is due to the fact that months after *Luke* hit theaters in 1968, a Schiffrin cue from the film, “The Tar Sequence,” was edited and resequenced into the *Eyewitness News* theme for WABC-TV New York. WABC used this edited cue from 1968 through 1984. The two other major market ABC-owned affiliates, WLS-TV in Chicago and KABC in Los Angeles, also used the music as their *Eyewitness News* theme, as did other stations in smaller markets. It's worth noting that KDKA in Pittsburgh used an edited version of a cue from *Barbarella* called “The Pil,” while KYW in Philadelphia used the “007” cue from John Barry's *From Russia With Love*. WPIX used Barry White's “Love's Theme” as bumper music and a close on their Friday newscasts in the later 1970s. These tracks don't say “news” like Schiffrin's “Tar Sequence” does.

I'm not sure if Schiffrin had anything to do with the editing of his cue into the *Eyewitness News* theme, or if he had anything to do with Frank Gari's evolution of the

theme in the mid-1980s into his “News Series 2000” package (used by the above-mentioned stations and countless others). Gari's “News Series 2000” is basically a synthesized version of the *Cool Hand Luke* *Eyewitness News* theme, with some variations to make it better fit the framework of a local television newscast—and to add a then-contemporary (1980s) sound. Gari's work wasn't bad, but the *original* version would still work today without seeming dated, as some of the other 1970s and 1980s news music clearly would. The only thing that can really hold a candle to *Cool Hand Luke* is Richard Marks' “1975 WBBM News Theme,” which was used by WBBM in Chicago and scores of other CBS affiliate stations throughout the country. That theme was also updated in the mid-1980s for WCBS by Shelly Palmer, the man who did the music for *Spin City* and for *Live With Regis and Kathy Lee*, as the “WCBS-TV News ID Package,” later to be marketed as “Palmer News Package.” This package was used by dozens of TV stations, not

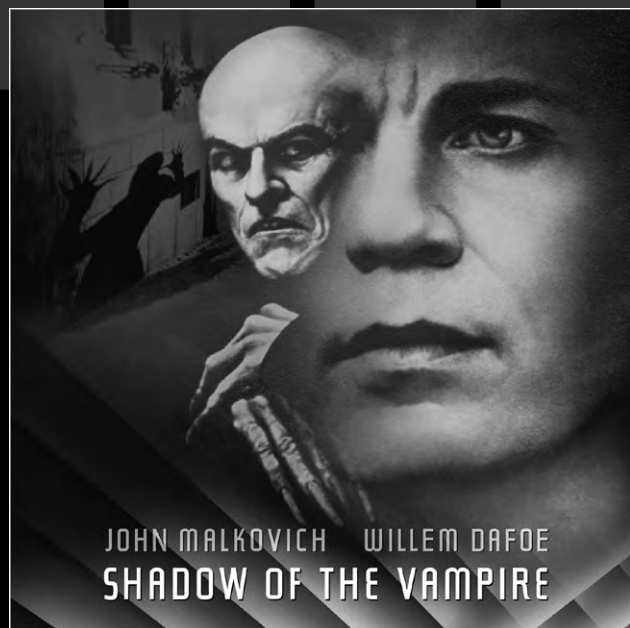
all of them CBS affiliates.

The best composer in this niche genre is Edd Kalehoff, the man responsible for a good chunk of the music on *The Price Is Right*, along with all of the original *Double Dare* music. Kalehoff has only a few news music packages, but they are quite good and have a distinct sound. The best two local packages are those he did for WNBC-TV in New York: “We're 4 New York” in 1992 (also a station image campaign with a great song, which I'd love to have a copy of) and “NBC Stations” in 1995, which is still in use on WNBC. Nationally, his work can be heard on PBS's *Nightly Business Report* and on CNBC. None of this music is available to the public at large, save for the re-used music, and it would probably make an interesting CD.

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A Diamond in the Rough

Our latest look at film-scoring programs throughout the country—the North Carolina School of the Arts.

By Chris Wright



BOULEVARD OF DREAMS: The North Carolina School of the Arts campus.

The number of aspiring film composers is growing, and with it, the number of film music programs. You might not expect North Carolina School of the Arts to offer one of the best, but the opportunities it provides allow it to compete with any film music program anywhere. Overseen by veteran film composer David McHugh, the

program has a hands-on philosophy that emphasizes the practical applications of composing film music.

About a year ago, when I was looking into the various film music programs, I was somewhat surprised that there was one in North Carolina, my home state. My first reaction was that the program could not be of the same caliber as those in California. After researching and visiting the school, I became convinced that the program was one of the best. Here is some insight into the program that a potential student would want to know:

What kind of certification does the program offer?

The two-year program is currently under the School of Music and offers a Master's degree in film music composition, though the program is expected to be taken over by the School of Filmmaking by 2003, when it will become a Master's in fine arts. The reason for the upcoming takeover is mainly because the film music students associate mostly with filmmaking students, as well as budgeting concerns shared by the two schools. The actual name of the degree, however, should matter little to the graduating film composer, as most directors

don't care. The Master's degree provides an added benefit that can serve as a "safety net" for composers to fall back on if need be.

What kind of education and skills are required for the program?

The program requires that you possess an undergraduate degree, preferably in music composition, though the program has accepted a student with a degree in another field. As far as skills are concerned, you should have a strong background in music theory and composition since you'll be required to write in almost every style of music, composing quickly and efficiently. You should also have at least basic keyboard skills in order to proficiently enter music into a computer sequencing program; in fact, of the scores written at NCSA, roughly half will be done electronically.

Who teaches the program?

The program is primarily taught by David McHugh. McHugh composed music for such films as *Moscow on the Hudson* and *Mystic Pizza* as well as for the television series *Sisters*. He is aided by jazz instructor Ron Rudkin and studio technology instructor Dr. Michael Rothkopf. The jazz class, taken during the first year, instructs the student in jazz terminology and arranging techniques. It also presents many opportunities for students to write for and conduct sessions with live jazz bands, from a three-piece ensemble to a big band. In the music technology class, you're taught the ins and outs of current music technology, from using samplers, mixing boards and microphones to the intricacies of MIDI and SMPTE (time code). Other classes are primarily in film, which provide a unique look into film history and production.

What are some of the distinguishing characteristics of the program that make it attractive to potential film composers?

The amount of film that students get to work with is one of the most attractive aspects of the program. "You learn by doing. You learn by practicing your art, just as you would with the cello," says Dr. Rothkopf. The School of Filmmaking's film output, approximately 18 short films a year as well as numerous other projects, is highly integrated into the course work for the film music student. The directors work hand-in-hand with the composers, starting with spotting the picture (where the director screens the film with the composers, informing them where the music should come in and what its dramatic content should be). McHugh supervises these spotting sessions, since it is usually the first time young filmmakers work with composers. The composers next submit a demo tape to the director. The director and his/her team then select the score that

best suits their film. Finally, the chosen composer works closely with the director to polish the score, and then the final mix is incorporated into the film with the assistance of the editor. The competitive drive of the program is a nice preparation for the real thing, and even if none of your scores is chosen, you'll still have a demo reel as well as experience working with filmmakers.

Having the opportunity to work with filmmakers and their original films is an asset that many other schools cannot offer. "It's a mutually beneficial relationship for the filmmakers and composers," says Dale Pollock, dean of the School of Filmmaking. "I am surprised that more schools aren't doing it." David McHugh points out, "You get to collaborate with directors, you get to 'spot' as you would in the professional arena, and you get to work with the director closely and collaborate with the process of designing a film that supports the vision of the director. You do that in your score." The film classes the students take, though not film music classes per se, are beneficial in providing insight into how to read a film, as well as building a filmmaking vocabulary and appreciation that will help them in one of the most important skills in film music: communicating effectively with the director.

The school offers the largest educational film archive in the world, second only to the United States Library of Congress, and three theaters in which to screen them. Other facilities available to the composers are the Electronic Music Studio as well as a very new recording stage. The recording stage, operational in October of 2001, will feature state-of-the-art acoustic design as well as a professional recording layout, complete with a projection screen, isolated control booth, a complete ProTools recording setup and DVD/CD burners. Because you're working on student productions, the films are sent to film festivals all over the country, providing a unique opportunity for exposure. You also establish useful connections by getting to work with the school's experienced faculty and future filmmakers.

What can one do to prepare for the program (and better the chances of getting accepted)?

"If you're preparing to go into an industry," McHugh suggests, "immerse yourself in the product of that industry. Get CDs of film scores. There are tremendous numbers of film scores. Listen to what film music sounds like. A really simple tip is to watch a film many times, because the first time you watch a film, you're going to be absorbed in the film. [The] second time, you'll start to relax your grip on paying attention to the story and the characters and you'll be able to start objectifying the production elements. And after you watch it three or four times, you might be able to really sit down and pay attention to when the music is coming

Basic Project-Studio Requirements

Equipment	Purpose	Websites	Cost
Computer (Mac or PC) that runs at least 466 MHz, over 300 Mb of RAM; a CD-burner.	Running digital audio and MIDI software.	www.macmall.com www.dell.com www.gateway.com	\$1,300+
TV with two hi-fi VCRs	Working on films and dubbing demo VHS tapes.	N/A	\$500 or less if used
MIDI interface	Working with timecode and using MIDI equipment.	www.motu.com www.emagic.de	\$250-\$800
MIDI-capable keyboard	Inputting MIDI information.	www.sweetwater.com	\$400+
Digital interface soundcard	To record and playback high-quality digital sound.	www.m-audio.com www.emagic.de www.audiomidi.com www.digidesign.com	\$300+
Mixing board (recommended: Mackie VLZ Pro series)	Audio control in the studio.	www.mackie.com www.sweetwater.com	\$300
Sampler (software or hardware)	Great sounds when you don't have the budget for live players.	www.sweetwater.com www.audiomidi.com	\$330 for software \$800+ for outboard samplers

in and what it is doing and why it came in." The program accepts about four students a year, though McHugh has taken up to six. The number of students the program will accept is expected to increase as the program develops. Dale Pollock comments, "We are looking at increasing the program, the size of the faculty, but not to the degree that it loses the intimacy it has now."

How much does the program cost?

The tuition fee for the 2000-2001 school year was \$10,218 for out-of-state students and \$1,590 for in-state students. As an out-of-state student you can transfer your residency to North Carolina after living there a year. You should purchase your own studio equipment, as the equipment at the school is becoming outdated, and until the transfer of the program to the School of Filmmaking occurs, no more funds are expected to be provided to update the studio. I was able to put together a very nice studio for about \$2,000, not including the computer and keyboard I already had. See the accompanying graph (above) for the basic gear you'll need if you're not planning on using the school's.

For the first year of the program, you'll get by just fine using the school's studio, but you should definitely have your own gear by the second year. As far as financial aid goes, the school accepts all federal financial aid programs as well as hundreds of potential grants and loans. You should also plan for additional costs of books and supplies, which ran me no more than \$200 for the first year. Unfortunately, there are no on-campus residencies for graduate students. The rent for a single-bedroom apartment in Winston-Salem averages \$375 a month and \$500 for

a two-bedroom. Many students opt to live together, lowering the total cost of living. You could easily manage a part-time job while in the program to help with the expenses.

How long has the program been training future film composers, and what are some of its former students' success stories?

The program accepted its first students in 1995. The program was designed by McHugh, Bob Yekovich, Dean of the School of Music, and Rothkopf. McHugh came into the program through some friends and colleagues he had teaching at NCSA, and he approached the school about starting a film music program. As it turns out, the School of Music and the School of Filmmaking both had hopes of such a program, and McHugh was hired. The program was developed over a two-year period, including intensive research into other film music programs. But don't let the fact that the program is still in its infancy detract from the truth that it is among the best in the country. The School of Filmmaking alone has grown into one of the top film schools, graduating many successful filmmakers such as David Gordon Green, director of the critically acclaimed independent feature *George Washington*. The film music program has its share of success stories as well, including that of Kenya Tillery, who was listed as one of the "25 New Faces of Independent Film" by *Filmmaker* magazine (summer 2000 issue). She has also landed a few independent films and worked with Laurence Fishburne on his musical *Riff Raff* at Julliard's Drama School. Former student Gregg Sartiano is working as a record producer, Atli Ovarsson is

(continued on page 23)

Despite its distance from the film production capital in California (or because of it) NCSA is a fine film scoring institution.

THE King OF Hip

A Quincy Jones Retrospective: Part Two (1968-2001)

BY MARK RICHARD HASAN

**We
continue
our look
at the
under-
appreciated
film music
oeuvre of
Quincy
Jones.**

Beginning in 1967 with *In the Heat of the Night*, Quincy Jones began a lengthy association with Sidney Poitier, an actor who had made his own strides in breaking down color barriers in landmark films like *The Defiant Ones* (1958), *Guess Who's Coming to Dinner* (1967) and *To Sir, With Love* (1967), portraying diverse characters from many walks of life struggling to overcome racial barriers and championing different causes. By 1968, Poitier showed a desire for lighter subject matter, and he drafted a scenario about a womanizing gambler who becomes involved with a tough-talking but naïve housekeeper.

The resulting film, *For Love of Ivy*, begins when the teenage son (Beau Bridges) of a white upper-class family (headed by Carroll O'Connor) blackmails gambler and owner of a phony trucking company (Poitier) into dating departing housekeeper Ivy (Abbey Lincoln) so that she'll stay on. The housekeeper ends up running back to her surrogate family after her first steps as an independent black woman end in disappointment.

This bizarre scenario was meant to be the first romantic comedy between two African Americans, but *Ivy* has dated badly, now serving as a time capsule and a Poitier career curio. Limp and sometimes cartoonish characters, a weak slapstick teleplay and director Daniel Mann's awkward and continuity-challenged camera movements also harm the film, though Jones' music managed to brighten things up. Largely source-based (with a few snippets of underscore), the

soundtrack album (ABC Records ABCS-OC-7) is a re-recorded collection of Jones' original source music and songs, separated on sides 1 and 2.

More than his previous title songs, Jones' *Ivy* track is overtly pop, incorporating drums, bass, a little brass and smoothly arranged strings. The theme, nominated for an Academy Award, reflects the timidity of the 20-something woman, compelled to leave her staid environment and surrogate family and discover herself in the big city. Swelling strings in the first third reflect her early determination, whereas a pop transition at the midpoint follows her success as she leaves her selfish employers to be her own boss.

Poitier's character is reflected through a series of outstanding source cues—bouncy little jazz tracks played by the same intimate combo, with electric guitar, piano and organ getting generous time. "Little Hippy Dippy," for example, is used to cover the mini-casino that Poitier man-

ages in the trailer end of a very long rig, which travels across the city to avoid detection (though exactly why champagne glasses never topple is a complete Hollywood mystery).

"Black Pearl" also deserves mention because while it's a lounge-jazz track that plays from the radio, it perfectly underscores the seduction montage between the two leads. The xylophone reflects Poitier's smoothness, as he goes through his verbal and physical routine to get the girl in bed; the piano shows us Ivy's savvy and intention *not* to fall for Poitier's artifice and become just another conquest.



The album's B-side carries the film's songs, also composed by Jones, and performed by an interesting array of musicians. The great B.B. King sings two Maya Angelou-penned vocals, and he provides a lengthy solo on "Messy but Good." The remaining tracks include an overly sentimental rendition of the film's main theme (with vocals by Shirley Horn) and two "white pop" songs, performed by Cashman, Pistilli & West.

Source music soundtracks weren't new to film: though *The Graduate* (1967) has the highest profile, Leith Stevens certainly pioneered the approach for the Marlon Brando biker

scenes to improve the film's pacing and focus. Written and co-produced by Carl Foreman, co-produced by Dimitri Tiomkin (!) and directed by J. Lee Thompson, the trio behind the classic *Guns of Navarone* seemed to have created their own version of *It's a Mad, Mad, Mad, Mad World*, and though set in a different genre, *MacKenna's Gold* is just too big for its own good.

That said, *MacKenna* is also a much-maligned film that is anything but a grotesque bomb: the selfish characters—Omar Sharif as



PARTNERS IN CRIME: Jones scored over a half dozen films for actor Sidney Poitier (left with Barbara McNair in *THEY CALL ME MISTER TIBBS!*)



flick, *The Wild One* (1954). What makes *For Love of Ivy* unique is the cool mix of jazz and pop, and Jones' decision to write a source score that isn't entirely based on a single theme. It's an interesting work when compared to Jones' music for *A Dandy in Aspic*, Anthony Mann's weirdly meandering but exceptionally photographed spy thriller, which uses a single theme in various permutations.

The Monster Period

The year 1969 was the beginning of Quincy Jones' "Monster Period," a four-year spread that produced 17 movie scores, seven TV themes and as many jazz/pop albums. Given the difficulty involved in releasing a single commercial album today, it's astonishing Jones was able to write film and TV music while advancing his non-film career. Manic energy may be one element that made the wave possible, but it's clear during this prolific period that Quincy Jones had attained a powerful position of autonomy to release the kind of albums that reflected his changing sensibilities.

Walking in Space, Jones' first non-film album in four years (released on CD by A&M), remains a beautifully crafted work, with each song designed to flow naturally into the next set. Though running less than 35 minutes, *Walking's* six songs—"Dead End," "Walking in Space," the ultra-cool "Killer Joe," "Love and Peace," "I Never Told You" and the tasteful "Oh Happy Day"—are a successful blend of jazz arranging, soulful performances, and a general laid-back approach that allows the listener to ease back and relax. Jones' ability to marry these styles so organically made him think that some additional experimentation in film might take things even further.

A familiar western riff on lost Indian gold, *MacKenna's Gold* suffered from a wandering scenario, too many star cameos and studio tampering that allegedly removed several

the villain, Telly Savalas playing the army thug—have some depth, and the tongue-in-cheek script provides a few amusing (and politically rude) moments.

Jones re-recorded major score tracks for the RCA soundtrack album (LSP-4096) and, though out of film order, they do flow well into each other. *MacKenna* was Jones' first real epic score, and it's clear from the arrangements that he wanted to go beyond the western genre conventions.

The "Main Titles" incorporates the film's two primary themes: "Gold," which uses heavy dissonance, and "Ole Turkey Buzzard," the film's theme song. "Buzzard" is performed several times by José Feliciano (in English and Spanish), and the instrumental variations often contain some interesting ideas.

One vocal version—a kind of country-jazz single with string orchestra—contains Jones' practice of vocal scat rhythms performed by the interwoven percussion. In "Waterhole Trek," he has the orchestra's timpani play scaled-down improvisations of the string bass part, an approach that later reappears in 1972's *Man and Boy*.

On a more humorous side, an instrumental of "Ole Turkey Buzzard" pokes fun at Morricone's *The Good, The Bad and the Ugly* theme, using male chorus and a Spanish-flavored trumpet solo. The track is unique because at first the chorus accompanies the rhythmic string parts; the two sections then exchange roles until the chorus completely takes over the string parts. It's a stylistic element of Jones' writing that becomes all the more common in his subsequent work: sur-





gically inserting instruments, and ensembles, of one musical style or period; having certain instruments play parts and patterns not normally associated with them; and making it all sound completely natural.

The Italian Job is an even better example.

Director Peter Collinson's film follows a gold robbery from the planning stages to the execution. An uptight kingpin—played by an appropriately inflated Noel Coward—organizes the caper from his English jail cell (and water closet), while a sardonic Michael Caine leads his crew to Italy to whisk the gold away from its Chinese owners, the Italian Mafia and bumbling police using the world's largest traffic jam and a handful of zippy, multicolored Austin Mini Coopers.

The English roots of the caper and, more importantly, Coward's persona are retained by the use of quasi-English melodies and a few traditional pieces, such as "Greensleeves" and "Rule Britannia."

Two popular themes are forever linked with the film's witty (and twisted) moments. First off is "On Days Like These," the movie's obvious theme song. Along with director Collinson's advertising experience, the film's opening resembles a Panavision commercial for Europe's most sumptuous mountain drive, and tricks the audience into a state of travelogue relaxation. The film version is more scaled-down than the album version (hence its greater effectiveness in the sequence), though both benefit from Matt Monro's elegant vocals. The lyrics don't have much to do with the film's actual plot, but as we're drawn into the driver's "wistful" romantic recollection, the sequence's inevitable shock pays off beautifully.

"The Self-Preservation Society" is affectionately regarded by the film's many fans, in part because Jones' adaptation of the song evokes a ridiculous sense of glee as we watch Caine & Co. worm their way out of Turin to the safety of the Swiss Alps. Collinson and his ace second-unit team follow Caine's Austin Mini caravan up, around and above buildings, outwitting bumbling policemen and physical impediments

with incredible ease. It's part cartoon, part glossy advertising for the resourceful little car that could, and it's easy to see how Jones was able to create one of his most endearing soundtracks.

The highlight, however, is the sewage tunnel chase, with Minis gliding and zipping left-to-right like excited children, while a full male chorus sings the society's lyrics (and "lah-dee-dah" mantra). Jones takes the basic melody—sung by thick Cockneys—and uses pulsating bongos, tambourine, harmonica, soprano sax, trilling flutes and various twanging effects; once again he defies our expectations for what's clearly a very British caper film. The basic rhythm is still a 1-2-3-4 march, accompanied by an electric, urban bass line. However, as heard in *MacKenna's Gold*, the smooth, almost organic transitions between disparate instruments and styles are remarkable: jazzy, big-band brass choruses move to more formal, layered English fanfares and are quickly overtaken by approaching vocals; at first the male voices mimic the fanfares, but the louder

Cockneys push them out of the way, swaggering with bravado, making room for the sounds of the peasantry. It sounds a bit rich, but with blaring harmonica and mocking brass, it's clear we're supposed to root for the lower-class looters. Fused with the tunnel sequence, the audience bubbles with excitement, and when that chorus kicks in, the result is unequivocal glee.

For the album, Jones re-recorded selected tracks, and the vocal version of the "Preservation" theme is intercut with sounds from the film soundtrack; though it works in the film proper, the difference in fidelity (the film was released in mono) is jarring; much of the tin-and-cutlery clatter that follows Noel Coward's celebratory walk through the prison has high-end distortion. The track faithfully recreates the film's lengthy finale, but regrettably, we never get a solid version of the "Preservation" song.

The original Paramount LP (PAS-5007) remained a top collectible until England's Harkit! Records (SHK-560-6) released the score in a gate-fold design, with a few indexed dialogue cuts on both sides. Soon after, MCA England (112488) finally issued the score (minus dialogue) on CD.

Odd Pairings

Amid the large budgets and grand spectacle of the above two releases, Quincy Jones found refreshing change in a pair of character pieces the same year: the subtle *John and Mary* and the classic Paul Mazursky satire *Bob & Carol & Ted & Alice*.

B&C&T&A's soundtrack album featured a wide array of material, though it's best known for the Bacharach-David classic "What the World Needs Now," a lyrical, albeit loopy, ode to peace, love and having plenty of cornfields and moon beams in the mountains for the soul. In addition to the Merilee Rush vocal, there's also a superb pop-jazz instrumental (with some fine sax work) that briefly and cleverly uses the Dave Brubeck-Paul Desmond classic "Take Five" rhythm line.

Like *For Love of Ivy*, the album contains a number of lively instrumentals, though with *B&C&T&A*, Jones' move into the pop music terrain is more pronounced; the jazzy touches are still there, but an upbeat, urban feel is taking over. Great examples include "Giggle Grass" and "Sweet Wheat," which feature decent guitar solos and easygoing tempos; "Dynamite," a more blatant pop composition, is a precursor to the funky rhythms and improvisations of *They Call Me MISTER Tibbs!*; and "Flop Sweat" uses organ strokes, a buzzing electric guitar and wheezing saxophones that, when coupled with the electric bass, manage to mimic the earthy timbre of scat singers.

The *B&C&T&A* album (Bell Records #1200) also contains numerous versions and selections of Handel's oft-used *The Messiah*, though among the four arrangements, the most interesting is a straight version of "The Sun King," with vocals by Sarah Vaughan. There's a bit of nervousness on her part, but overall she succeeds in a fairly gentle rendition of *The Messiah's* "Part 3."

After the 1967 caper film *Robbery* (scored by Johnny Keating) and the success of the 1968 procedural cop drama *Bullitt* (scored by Lalo Schiffrin), director Peter Yates moved to *John and Mary*, a two-character study of a man and woman who try to get to know each other after a hasty night in bed.

John Mortimer's adaptation of Mervyn Jones' novel begins the morning after the couple's whoopee session, and director Yates flips between time frames, inter-cutting

the events that led up to their bar meeting with the couple's introspective discussions, and the friends who think they know what's best for them.

Jones uses a small brass ensemble for a number of classical passages by Bach, Mozart, Mendelssohn and Handel, and adds a small orchestra for most the film's original score. The original A&M soundtrack album (SP 4230) also features a few Jones originals—the mickey-mousing “Silent Moovies,” the source piece “Bump in the Night,” and “Lost in Space,” an ethereal meditation written and sung by Jeff Bridges, and a genuine oddity.

The film's main theme, “Maybe Tomorrow,” is an incredible mood piece that veers from near hopelessness to a shimmer of optimism. This weird mix actually works well for the film, since the characters are constantly unsure of where they stand in their lonely lives, and whether it's worth meeting again. As seems to be a pattern with Jones' soundtrack albums, there are four versions of the film theme, though for once there's a little diversity.

“Main Title” and the finale music are the lone instrumentals among the four, with the title track underscoring the confusion both characters

mal grunts. Gradually the vocals subside, and the full orchestra kicks in.

Cautious footsteps form the basis of “Slum Creeper,” where sound effects are cross-mixed with a suspicious bass line; twice a short phrase interrupts, bursting with energy, and mimicking a man on the run, surreptitiously making his way to a safe location, and bolting into the open with high-tension, nervous energy.

Though the superb album contains a handful of similarly atmospheric score cuts, there's also a generous sampling of source songs performed by various personnel. The best of the lot remains “Sweet Soul Sister,” performed by Nate Turner & The Mirettes, partly because it utilizes a variation on “Slum Creeper”'s bass line and retains some link to the score proper; the rest of the tracks are lesser efforts that haven't aged as well.

Released on Uni/Universal City Records (UNI-73060), *The Lost Man* is a bridge between Jones' jazz/blues work with orchestra and the more prolific R&B writing that typified much of his '70s output. “Main Squeeze,” a lively main theme arrangement with excited keyboards and electric guitar, clearly hints that Jones was ready to move on to more dynamic (and funky) territory.

Before his radical departure, Jones composed and arranged the music for *Cactus Flower*, an effort that feels like a leftover from the waning Mancini-esque period, hastily updated with watered-down pop, perhaps to broaden the score and film's audience appeal since it mixed Golden Age stars (like Ingrid Bergman) and up-and-comers (namely, Goldie Hawn).

Released on Bell Records (Bell 1201), the album is made up of numerous arrangements of non-Jones material, including “To Sir With Love,” and “I'm a Believer.” Worse, the title track, “The Time for Love Is Anytime,” is heavily melodramatic, and though one of the four theme variations features a groovy little deviation, the theme ranks low among Jones' otherwise memorable songs. Sarah Vaughan's vocal version (with lyrics by Cynthia Weil) isn't much better, though the album does contain one gem: “The Spell You Spin”—a jazzy lounge composition by Quincy Jones, Bob Russell and a young Dave Grusin. Featuring decent piano improvisations, the three-minute jingle actually appeared as a restaurant source cue in 1968's *A Dandy in Aspic*, and it seemed as though Jones thought the piece deserved a second chance (which it did) and included it as part of the *Cactus* soundtrack.

Crossing Over

Another stylistic bridge is *Gula Matari*, one of his last real big-band albums, and an ideal companion piece to *Walking in Space*. The transitional nature of the album lies in the first track, which uses heavier African rhythms, luxurious female vocals and many more electronic instruments. More like a meditation on a particular rhythmic pattern and bass groove, the big-band elements quickly step aside for electric guitar and bass, and after lengthy solos from the guitar and vibes, the entire orchestra breaks in, abruptly hastening the tempo. The percussion goes into a frenzy, and the rhythms mimic an animated dance. Rapping percussion and harmonica dominate the cue's denouement, and after some wonderful, gravel-voiced vocals, “Gula Matari” ultimately ends in a rapid descending spiral, with the bass and

female chorus finishing off the piece with a slow, easy rhythmic pattern.

The rest of the album is a familiarly diverse trio of songs: Paul Simon's “Bridge Over Troubled Waters” (with vocals), the jazz standard “Walkin’,” and Nat Adderley's bouncy “Hummin’.” From these tracks alone (and their lengths), it's obvious Quincy Jones wasn't interested anymore in short commercial ditties, although the album's four tracks



DIVA AND CONQUEROR: Jones and Diana Ross circa 1977.

feel as they wake up and realize their hasty actions. The film's concluding material is oddly formal, with the brass evoking a strange hopelessness; a brief chord change raises the mood a little, though the track's final bars clearly define the couple's future as being spotty at best.

In addition to a single version (performed by singer Evie Sands with orchestra), a dreamy and genuinely depressing rendition is provided by the Morgan Ames Singers, with male and female vocals trading Alan and Marilyn Bergman's lyrics, and passages alternating between group performances and short male/female solos. The vocals are backed by heartbeat percussion, and plenty of electric piano sparkling in between.

The last soundtrack album of Quincy Jones' busy 1969 year is *The Lost Man*, an urban take on the classic 1947 film *Odd Man Out*, in which a wounded gangster flees from the police, hiding out in a city's lower regions.

Admirers of *In the Heat of the Night* should take note of this little-seen film, as the score is stylistically similar to *Heat*'s southern flavor, combining fine, highly dramatic orchestral writing, blended with rich percussion and dynamic vocals.

For the opening “Main Title,” Jones uses can-tapping, bongos, tonal woodwinds and strings to mimic an approaching storm, creeping through a rough, urban setting. Where the writing excels is the intriguing use of vocals, as performed by The Kids From PASLA: using harsh language, a lone child recites an urban poem of sexual assault and brutality, and between group renditions and the chorus, the children perform pri-

“If I had 200 more years, I could never get it all done. Musically, there will always be something challenging. I want to do street ballets, street opera, just all kinds of things.”
- Quincy Jones to **BILLBOARD Magazine** (1995)

do clock under a half-hour.

If *They Call Me MISTER Tibbs!* is any indication, Jones' switch to funky terrain wasn't much of a challenge, as the score is so polished and gutsy—easily the work of a man on top. Hired to score the sequel to 1967's *In the Heat of the Night*, Jones provided new material for the latest adventures of Detective Virgil Tibbs. Now overworked and living in San Francisco, Tibbs grumbles home to a rebellious son, a rambunctious daughter, and a housewife trapped in a torturously decorated '70s home.

Veteran director Gordon Douglas chose to bookend the film with long shots of the city, as seen from a descending and ascending elevator. Jones' "Main Title" perfectly fits the visuals and energizes the film with a funky march. After a prelude from the horn section, the marching percussion forges on, while the keyboards play the first half of a short phrase. As the entire horn section finishes, the whole thing starts again, with lengthy organ solos in between, and occasional rest periods signaled by eddying flutes.

Much like "Soul Bossa Nova," the Tibbs theme lacks a conclusion and never really develops, and one wonders if the film's producers merely wanted a main theme to buoy audiences when the plodding narrative kicked in. Though Jones' re-recorded album is pretty faithful to the film soundtrack in tone and inclusion (omitting a few tender husband-wife tracks and music for a lengthy car chase), it's also repetitive, and there are only so many limited variations one can tolerate.

The lack of dramatic underscore might at first indicate that Jones was thinking mainly of record sales and radio play, but since the Tibbs theme is overused in the film, it's evident the filmmakers either fell in love with the piece or lacked musical maturity. The filmmakers may also have realized that their script made the movie too much of a police procedural drama, much like *Bullitt*, and the executive coffee klatch decreed more funk would cover up the slow spots; the trouble is, both films were also written by scribe Ernest R. Trustman.

A New Genre

Jones' full-fledged crime-caper period really began in 1971, and much like Lalo Schiffrin, he was faced with infusing new ideas into a sound that would become his trademark. From this collection of genre films, however, Jones solidified a fruitful relationship with the Don Elliott Voices—a group that used smooth vocals to mimic fascinating soundscapes and individual or collections of instruments—and incorporated some daring vocal effects reminiscent of his *In Cold Blood* experiments.

Like *In Cold Blood*, *\$ [Dollars]* was similarly written and directed by Richard Brooks, and the no-nonsense qualities of his filmmaking are also evident in the score. The music evokes two very distinct images: a train loaded with unreal amounts of money, and an unstoppable robbery of epic proportions.

The first image is the most obvious, using a "clacking" rhythm, with a coarse male voice mimicking an old signal whistle. The singers' undulating tonalities are mostly subjugated to a dynamic fiddle, although twice the voices come close to capturing the ominous howl of a train passing through a long, foreboding tunnel.



The second image covers the frenzy of the film's heist, using a pounding rock beat, wah-wah guitar, drum kit and plenty of hallucinatory keyboards. Intense greed is conveyed by dreamy, wordless vocals and a returning chorus of "Money." Whether through shouting or a left-right panning with plenty of panting, it's easy to imagine being in the thick of the heist.

The Reprise (MS-2051) soundtrack album (reissued on CD by Warner France, 47879) presents the cues out of order, although the placements work fairly well. Jones also uses a few old tricks for extra humor, particularly the goofy vocals in "Rubber Ducky," which mark another return to the Alvin and the Chipmunks/*Walk Don't Run* territory. Little Richard also sings the film's theme "Money Is" and performs the song "Do It-To It"; singer Roberta Flack is paired with Richard on "Brooks' 50-Cent Tour" and with the Don Elliott Voices on "When You're Smiling."

Another superb and little-known album is *Man and Boy*, for a film starring and co-produced by Bill Cosby. Clearly an attempt to stretch his dramatic skills, Cosby portrays a Civil War veteran who helps a young boy retrieve his horse. As Neil Hefti broke the rules when he scored the 1966 Sidney Poitier western *Duel at Diablo* with an orchestral/pop soundtrack, composer J.J. Johnson pushed the envelope further, writing a vivid, rhythmic pop/jazz soundtrack with a heart-breaking theme song performed by Bill Withers. Johnson, best known as the "other" composer of *Across 110th Street* (1972), also started his career as a Bebop jazz performer and composer, though unlike Jones, he entered film composing at a much later stage.

Although Jones had written music for Bill Cosby's TV series in 1970 (and later again in 1972), Jones is credited as "music supervisor" on the album, and while Johnson wrote and arranged the score, there are a handful of cues (one with dialogue mixed in) that contain some vocal percussion effects already popularized by Jones. Withers' theme song, however, is given the same care and exquisite arranging that characterized Billy Womack's score for *Across 110th Street*. Though Jones didn't score the film, *Man and Boy* must be regarded as an adjunct to his film work, and the album from Sussex Records (SXBS-7011) regrettably remains unavailable on CD.

Arrangements of Bill Cosby's TV theme (a goofy vocal version called "Hikky-Burr"), along with the title music from *The Anderson Tapes*, appeared that year on the album *Smackwater Jack*, (available on CD) along with Jones' 1969 similarly styled title music for the TV series *Ironside*.

For *The Anderson Tapes*, director Sidney Lumet's caper film, Jones wrote a melancholy theme that combined jazz, pop and early synthesizers. Besides a few action cues, the rest of the score consisted of electronic effects, coming close to the sonic terrain pioneered by Gil Melle in his landmark all-electronic 1971 score for *The Andromeda Strain*. Ironically, Melle would return to his own jazz roots, writing music for the third and final Virgil Tibbs film, *The Organization* (1971), and composed a jarring, jazz fusion score for Larry Cohen's social satire *Bone* (1972), using vocal and rhythmic effects pioneered by Jones himself.

The year 1972 yielded yet another caper film for Quincy Jones, with director Peter Yates moving from the emotional intimacy of *John and Mary* to offbeat characters of William Goldman's adaptation of Donald Westlake's novel *The Hot Rock*.

Thief Robert Redford and his partner George Segal flee from jail and gather a team to steal a valuable diamond for a nefarious African leader. The sibling rivalry of the close-knit thieves is conveyed through an amusing hop-skipping march. Employing veteran players like baritone saxophonist Gerry Mulligan and trumpeter Clark Terry, Jones used

extremely clear and close miking, capturing the player's nuances and embellishing the character's visual "ticks." Toward the end of the film, the theme's finale is used. Signaled by breezy whistling, the complete theme ultimately finishes the movie with a lighthearted fusion of Dixieland jazz and funky electric bass.

The film's secondary theme is a nonsensical African piece, using diverse percussion, wheezing woodwinds and fuzzy twangs to mock the leader's supposedly noble intentions once the diamond's been snatched. It's a self-mocking piece of hokum that becomes the main theme for the "quest for the diamond," and Jones uses its components for comedic and straight dramatic effect.

Gerry Mulligan's sparse but effective improvisations are balanced with the vocal stylistics of the Don Elliott Voices, although their theme versions—namely, the vocal "Listen to the Melody"—are rather trying. Jones also wrote a lively instrumental, bordering on "samba Chic," and while mostly grating, it does feature a fine guitar solo. And Jones' close miking offers a heavenly level of bass; if the original Prophesy Records (SD-6055) recording makes it to CD, they'd better make room for those warm low frequencies!

The Don Elliott Voices were also used in Jones' replacement score for Sam Peckinpah's *The Getaway*, starring Steve McQueen, and in spite of the challenge in writing a score in tune with the needs of the film and the commercial desires of the star and film's producer, Jones managed to write a decent soundtrack that, while lacking the complexity of Jerry Fielding's original (and rejected) soundtrack, at least didn't detract from the film's power. The core relationship of the film's leads is successfully reflected in the main theme, with fine harmonica solos from Toots Thielemans, although the Don Elliott Voices contribution is obtrusive, giving the violent film a level of whimsy that just doesn't belong in Peckinpah's movie.

Facing the Downside

The problems with *The Getaway*'s score also marked another turning point in Quincy Jones' movie career: after being stuck in film genres and forced to find new ways to stay original while pleasing movie producers and more commercially minded studios, the job didn't seem as good as it used to be. Maybe the volume of material in TV and film proved too exhausting, or perhaps Jones as an artist felt he had accomplished most of the goals etched in his film composer wish list. He had worked with top directors, received accolades and respect from his peers, and managed to further his jazz and pop music careers simultaneously.

Even as early as 1967, Jones ran into one of the film composer's biggest headaches: the optical soundtrack, which ultimately made him retire. In a 1995 interview with *Billboard Magazine*'s Mark Rowland, Jones detailed the flaws of the sound format: "I couldn't stand it. They called it the 'Academy roll-off': everything below 100 cycles would disappear. In *Cold Blood* was all celli and basses. I told Richard Brooks, the director, 'Richard, this is a very low score. I don't mean quality—it's got lots of celli and basses for that menacing sound in there. If the Academy Rolloff hits this film, we're dead.' So he went to 65 theaters, first-run theaters, with an engineer from RCA and readjusted the frequency range levels of all the theaters."

Without Brooks' support, one of best suspense score ever written would have been clipped, ruining the composer and director's artistic intentions.

The year 1973, therefore, marked the beginning of Jones' unofficial retirement from film scoring, with only two odd releases bearing his name: *Sanford and Son* and *Save the Children*. The original mono theme from the TV series *Sanford and Son* had appeared as a single and on an RCA LP (LPM-4739), which featured chunks of dialogue from the show's soundtrack. Jones also re-recorded and slightly expanded (with rather rough edits) the limited but catchy theme (also titled "The Streetbeater") for the A&M album *You've Got It Bad Girl*, along with the love theme from *The Getaway*.

One of the directors of the *Sanford* show, Stan Lathan, also directed the feature documentary *Save the Children*. Photographed in Chicago in 1972, the film captured Jesse Jackson's Operation PUSH expo, and the resulting 2-LP set from Motown Records (M800-R2) featured superb performances by The O'Jays, Marvin Gaye, Cannonball Adderley, Curtis Mayfield and Bill Withers—all hacked up and ineptly edited with abrupt fades to give the album a variety of interwoven styles. The mangling pretty much affected every performer, though a medley of "On a Clear Day" and "Killer Joe" performed by Roberta Flack and Quincy Jones man-



aged to remain intact. Though the album was badly produced, Jones' performance is notable for his on-screen appearance and for using a big band amid his increasingly pop-flavored albums.

It wasn't until 1977 that Jones returned to the world of television with the landmark production of *Roots*. Based on Alex Haley's landmark novel, the David Wolper TV production set the standard for quality programming and helped formulate the template for what became a mainstay in the late '70s and early '80s: the television miniseries. Music always fared well in the epic productions, and Jones' "near fanatical" efforts to remain accurate to the musical and cultural heritage of Africa ultimately paid off.

The A&M album, reissued on CD in 1997, is, for film music enthusiasts, a mixed bag, offering very little underscore from Jones and his collaborator, Gerald Fried. Though a labor of

Dollar\$ (1971) ★★★★★

QUINCY JONES

Warner Music France 9362-47879-2 • 12 tracks • 37:17

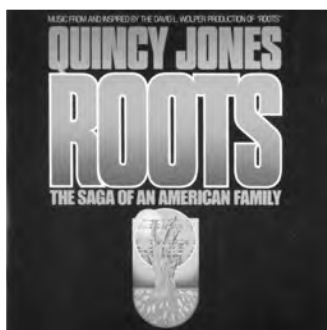
The early 1970s saw the emergence of a mini-genre of lighthearted action films centering around heists and chases. Oftentimes a genre will emerge with a single composer creating the breakthrough "sound," like Ennio Morricone for spaghetti westerns or John Barry for spy thrillers. For these heist films, Quincy Jones was the best and brightest, combining cutting-edge timbres, spine-tingling suspense and an ambiguous, ironic sheen. They are *The Hot Rock*, *The Getaway* (where Jones replaced Jerry Fielding) and *Dollar\$*, set in Hamburg and starring '70s headliners Warren Beatty and Goldie Hawn.

Dollar\$ is seeing its CD premiere from the French division of Warner Bros. Records, presenting the previous LP master in sterling, widely separated stereo sound. The main theme is performed by Little Richard ("Money Is") and also presented in instrumental form ("Money Runner"). Its pulsating rhythm section creates a nervous, driving energy that is all one could ever want from a lighthearted '70s action score, a hyperkinetic bullet train of activity. Jones utilizes the amazing vocal effects of Don Elliott for added color, confusing typical notions of voice, percussion and brass to the point where one has no idea where the orchestra ends and Elliott's effects begin.

As is typical for many soundtrack albums of the '60s and '70s—and the scores Jones provided at his creative peak—the CD is a strange potpourri of unembellished action/suspense, easy listening instrumentals, straight-ahead songs (featuring Roberta Flack and Little Richard) and top-notch "Blaxploitation" scoring (referring to the style of the music, not necessarily that of the film). The last track, the 9:35 "Brooks' 50¢ Tour" (so-named after the director, Richard Brooks), is itself a bizarre collage of musical worlds—and it's the main title!

Movie music's palette today is so broad that virtually anything can be, and often is, used in film. That was not always the case, however, and one can hear in the rattling textures of *Dollar\$* the granddaddy of so many of today's techniques. Besides which, it sounds unbelievably cool.

—Lukas Kendall



love, the *Roots* album is a beautifully produced montage of short orchestral, dialogue, vocal and contemporary cuts; the nature of television has often dictated short score material (one need only listen to Bob Cobert's *The Winds of War*, and *War and Remembrance* albums), so expecting a satisfying representation of the miniseries soundtrack isn't always possible. Although a top-selling and Grammy-nominated album, *Roots* 28 years later just feels like a slick concept album that reflects the composer's desire to expand and particularly broaden fragment material for a wider audience.

A Wiz He Wuz

The following year, Jones was involved with the large-scale musical *The Wiz*—'70s kitsch, a triumph in elaborate set design and decor, huge dance sequences and the baffling choice of Sidney Lumet helming an R&B/disco musical adaptation (with dialogue by a young Joel Schumacher) of L. Frank Baum's classic fantasy tale. And yet, *The Wiz* is a fascinating artifact of the period, with a best-selling album under its belt, and Charlie Smalls' classic "Ease On Down the Road" forever ingrained in pop culture.

Jones' role was primarily the film score's arranger, conductor and producer, although he did contribute a few original works, like "Dorothy's Theme," which remains a worthy tribute (in melody) to classic Hollywood musicals.

Some original underscore for selected sequences—like the tornado—was also written by Jones, and though largely omitted from the original MCA 2-LP set (MCA2-14000, plus poster!), one little gem stands out: with slight variation, Jones used the same 9-note, flute fanfare from *MacKenna's Gold*. The in-joke is cleverly worked into the film score, and as it was used to highlight Omar Sharif's rabid quest for gold, the tweaked fanfare reminds the audience of Dorothy's search for and journey along the Yellow Brick Road.

In the 1991 documentary *Listen Up: The Lives of Quincy Jones*, the composer said of the film, "I hated doing *The Wiz*—I did not want to do it.

Sidney [Lumet] knew that too, [that] I didn't like the music at all, and I didn't like the script." The experience must have been all the more grating when Jones appeared in the film playing an immense piano, robed in glistening gold, with sparkles in his hair, and clamping a gold cigarette between his teeth. As Lumet recalled in the documentary, "Quincy kept referring to it as polishing shit...In a way, something was offended in him [by] the lack of musical sophistication and the lack of musical bite in that score."

From *The Wiz*, however, Jones began a fruitful association and friendship with Michael Jackson, so something good ultimately did emerge from the unpleasant experience.

Mention the name Quincy Jones today, and in many cases people will think of Michael Jackson's *Thriller* album, the monster release of the '80s that broke worldwide award and sales records. With the tremendous success of *Thriller*, Jones used his time to foster new talent, produce several non-film albums (under his own label, QWest Records) and become more active in social causes. *Roots* was a personal

effort to showcase the rich sounds of the African American experience, but the album was a small hint of the history Jones wanted to express.

Last Raps

Though he had walked away from film scoring in 1978, Quincy Jones returned when Alice Walker's *The Color Purple*, a novel of a young African American girl's brutal life in the 1900s, was being produced for the big screen by Steven Spielberg. The material and cultural setting were challenges Spielberg clearly wanted to tackle; having dealt with killer trucks, friendly aliens and a man-eating shark, the director needed to prove to himself, his peers and the critics that he could handle serious social issues. And the timing seemed right for a collaboration of two prominent and powerful artists from different artistic mediums.

The resulting score for *The Color Purple*, however, reveals several conflicts that were never fully resolved. Having worked with John Williams since 1974, Spielberg was used to a certain musical point of view for his films, and in spite of Jones' unique voice, the score does have a Williams-like feel. Yet, one must ask if this perception is the result of our existing familiarity with John Williams' music.

And the battle for a relevant epic score wasn't an easy one. In a 1994 interview with noted author Tony Thomas for *Music from the Movies*, jazz pianist Oscar Peterson shed a little light on some of the existing frictions: "Quincy told me that the original fight with *The Color Purple* was that they wanted music like Mozart behind it, and he had a huge fight over it, saying, 'You're out of your mind—You can't have Mozart behind a black history piece like this!'"

Sixteen years after the release of *The Color Purple*, time has been kinder to Jones' score, and it's clear if you listen closely to key selections, there's more than the large symphonic sound popularized by John Williams at work. "Celie Leaves With Mr." recalls Alex North's title music for *Under the Volcano*: the cue's final third utilizes similar rhythms, with muted brass and string bass; the chord changes, for woodwinds and strings, also possess the same wit that reflect Celie's nervousness and excitement as she heads off for what she hopes will be a better life. "Mr. Dresses to See Shug" also contains similarly Northian touches, particularly the amusement generated via descending strings and a humble collection of oboes.

Other passages reveal him dipping into the melodic heritage of his idols. The film's "Overture" contains a few subtle sections that raise the possibility Quincy Jones had been secretly paying attention to idols like Max Steiner for a long time: the lilting *Color Purple* theme is quoted via gliding strings that not only evoke the South, but the wit that characterized Steiner's own "Southern" scores of the '30s and '40s.

Does *The Color Purple* reflect, to some degree, some of the qualities—particularly childhood innocence and wonderment—that dominated Spielberg's pre-1985 work? Yes, but Jones score takes it further, depicting the rape of innocence as Celie is physically and emotionally savaged. Jones' battle to retain authentic source music also elevates the score, through period songs and some of the excellent original material composed by Andrae Crouch and *Roots* alumni Rod Temperton and Caiphus Semenya.

Though Jones' score lost to John Barry's regal *Out of Africa* in 1984, 10 years later the Academy of Motion Picture and Arts and Sciences (AMPAS) awarded him the Jean Hersholt Humanitarian Award—a deserving tribute to a man who gave the film world so much.

The Color Purple remains Quincy Jones' swan song as a film composer, though snippets of unreleased score material were used throughout Ellen Weissbrod's 1991 documentary profile of Jones, *Listen Up*. And though Weissbrod interviewed an enormous number of people, she opted for a maddening approach of heightened jump cuts and rapid-fire sound bites. Filmed while Jones was recording and prepping his 1989 album, *Back on the Block*, the album's creation forms the documentary's baseline, with visuals and audio testimonials intercut at Michael Bay speed. Worse for film music admirers, his lengthy tenure as a top film composer is given little time, and his greatest works are reduced to mere pinpricks in film history.

Like the film, the soundtrack album to

Listen Up: The Lives of Quincy Jones—on CD and tape, released individually or with an elaborate book—followed the *Roots* pattern: other than a dynamic theme song, the album was just another concept vehicle designed to garner interest in the man. The absurdity is not only how little of Jones' film work was available at the time, but how 10 years after the documentary's release, only a handful of Jones' most treasured work have been released on CD. Hip-O Records has a compilation disc in circulation, but several milestones remain abandoned in the Digital Age.

Until wiser heads prevail, let us enjoy what currently exists on LP and CD, and remember the following:

Thriller may have pleased the masses, but *In Cold Blood* wins hands down. **FSM**



CURRENT CLASS:
The author and his classmates at NCSA from left to right: Chris Wright, Keith Horn, Sherene Strausberg, instructor David McHugh, and Tim Riley.

NCSA FILM SCORING

(continued from page 15)

working with Mike Post, and students who just graduated this past term are already finding plenty of work. Among them, Mel Lewis, who is now working with director Roger Corman on a project, landed a composing gig on an independent animation film. Another recent grad is Christina Liang. After returning to her home country of Taiwan, she is scoring some animation productions there.

Final Thoughts

The program here at NCSA might not accept 30–40 students as other programs boast, but the small size of its class is an advantage. The attention to every student is not diluted by numbers, and the intimacy felt with the instructors and fellow filmmakers is a definite plus in my book. The small number of students accepted each year should not discourage anyone interested in the program. Though very competitive, the program has accepted students from all different backgrounds and cultures. The program at NCSA can compete with some of the big names associated with other scoring programs as well. David McHugh knows just about everyone in the industry, and he is one of a long list of faculty members at the school who can say the same. Connections with filmmakers and people in

the industry are a must for the successful film composer. NCSA happens to offer those connections, especially for those, like me, who are from a small town on the East Coast and have no ties to Hollywood.

I asked my fellow classmates to offer some of their insights about what they learned after going through a year of the program. Keith Horn answered, "For me, it was [learning to] detach myself from my music, and that it wasn't about me and my art and the expression of my inner self and all that. I mean, that's a little there still but not as much. It's now more about what my role is as a functional part of a team of filmmakers." Tim Riley replied, "I can sum it up in two words: pay attention. Pay attention to everything—directors, body language [of the actors], editors...every little detail that happens on the screen." Sherene Strausberg learned that "you have to reinvent yourself and redefine yourself with every film as a composer and be able to write rock 'n' roll, techno, jazz, calypso music...every genre has to be within your musical palette." **FSM**

For those interested in applying for the program, the school can be contacted at 336-770-3290, admissions@ncarts.edu, or write to: North Carolina School of the Arts, 1533 S. Main Street, Winston-Salem, NC 27127-2188. The school also has a very informative website at www.ncarts.edu.

Chris Wright is a student in the film-scoring program at NCSA. You can email him at cdwmusic@hotmail.com

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ALL MAJOR CREDIT CARDS ACCEPTED

Alfred Hitchcock and Bernard Herrmann created the sound of suspense with *Vertigo* and *Psycho*. Francois Truffaut and Georges Delerue made us fall in love with the Gaelic romance of *Jules and Jim* and *The Last Metro*. John Williams and Steven Spielberg brought back the epic orchestra with *Jaws* and *Star Wars*. These are but a few of the famous director-composer collaborations that have made an audible impact on film music. But perhaps none of these pairings has produced scores that are as flat-out strange, or maybe just plain indecipherable, as those of Angelo Badalamenti and David Lynch. Then again, it would take away half the fun if you could figure out what the hell Lynch's dancing midgets, body-switching protagonists and

THE MADMAN AND HIS MUSE

Composer Angelo Badalamenti takes another wild ride with director David Lynch for *MULHOLLAND DRIVE*. Interview by Daniel Schweiger



SWITCH HITTER:
Composer Angelo
Badalamenti in
character for his role
in *MULHOLLAND DRIVE*.

upstate helltowns are all supposed to mean. But if you listen to Badalamenti's phantasmagoria of moody jazz, romantic dirges and unearthly synthesizer effects, you'll certainly hear the twisted soul behind such hallucinatory collaborations as *Twin Peaks: Fire Walk With Me*, *Blue Velvet*, *Lost Highway* and *Wild at Heart*. Together, Badalamenti and Lynch seemed to have invented their own version of the film soundtrack, a musical purgatory where every kind of style and sound floats about in a beautiful state of dread, all trying to be heard at once—a soundscape that's nothing less than hypnotic.

Sure, David Lynch was pretty whacked before he met Angelo Badalamenti. The scores for Lynch's first three films showed a talent for combining melody with sound effects, as could be heard in Peter Iver's industrial back-drop to *Eraserhead*, John Morris' elegantly gothic *Elephant Man* and Toto's surreal sci-fi epic *Dune*. But it took Angelo Badalamenti to really let Lynch dive down the rabbit hole with his scores. It's been a dark wonderland for them both. This is excepting *The Straight Story*, a film so movingly normal (in most respects) that you'd think it couldn't possibly have come from them. *Mulholland Drive* (now available on Milan Records) is the latest, and perhaps the strangest score that Badalamenti and Lynch have created. Beginning with its Glenn Miller-esque swing dance, Badalamenti's score throws as many acid-trip left turns as Lynch's visuals do. While the film winds its way through L.A.'s boulevard of broken (and very bad) dreams, the music veers from nearly motionless string dread to noir jazz and audio feedback, the rhythms building to an explosion of infinite darkness.

SCHOOL-SMART SCORING

Not that Angelo Badalamenti isn't a sunny guy. In fact, he's a very funny one, the kind of Brooklyn-bred wisenheimer that would be right at home at the Friar's Lounge. The Bensonhurst native started piano lessons at the age of eight and was improvising music by 11. After studying at the Eastman School of Music and getting his Master's at the Manhattan School of Music, Badalamenti tried settling into life as a music teacher. But when the last school bell rang, Badalamenti was on the next subway to New York City where he tried to get deals for his original compositions. People finally listened when Badalamenti wrote an original musical based on *A Christmas Carol* for his students. WNET (Channel 13 on the NYC TV dial) sent a crew down, and the show ended up being broadcast. A music publisher called and offered Badalamenti a job writing songs at the princely sum of \$50 a week—when he could afford to pay him at all. "I thought about it for a minute and a half, and then I took it," the ex-music teacher chuckles.

Badalamenti would write his first scores under the name of Andy Badale. "You had to use a pen name, especially if you were Jewish or Italian," he remarks. Now with such diverse scores as *Cousins*, *Parents*, *National Lampoon's Christmas Vacation*, *Holy Smoke*, *The Beach* and *The City of Lost Children* under his belt, Andy is proud to be known as Angelo Badalamenti, a composer who's done his time and can call the shots. But it's probably his work for David Lynch that has produced Badalamenti's most remarkable work, a film noir sound that became wildly popular when it was heard on Lynch's television show *Twin Peaks*. As *Mulholland Drive* continues Badalamenti's experiments with sound and melody; the composer reflects on what it's

like to work in music's wildest extremes for a director who seems to know none. And if *Mulholland Drive*'s music wasn't enough to make you afraid, just wait until you see Badalamenti's appearance as Luigi Castiglioni, a power broker whom you don't want to screw on his espresso order.

FSM: How did you break into composing for film?

Angelo Badalamenti: I spent a lot of time at Palomar Pictures because I had a friend who was on staff there as a lyric writer. I was scoring some television shows for them when I met a Czechoslovakian director named Ivan Passer. He'd just finished *Law and Disorder* for them, a cop movie starring Carroll O'Connor and Ernest Borgnine. I'd read the script, which was floating around the office, and was inspired enough to write some music for it on spec. So I caught Ivan as he was about to go out the door and told him how much I loved the script. Then I said, "Ivan, I'd like to play something for you." And he said, "Oh, I've got to go down and mail a letter. But I tell you what. Why don't you play me this music before I go?" So I played the themes for Carroll and Ernest, then showed Ivan how I could make the themes work together. Ivan really flipped over the music and asked me to score the

SMOOTH AS VELVET

FSM: How did you meet David Lynch?

AB: It all started with *Blue Velvet*. Peter Runfola and Fred Caruso were producer friends of mine who worked for Dino De Laurentiis, whose company was making the film. Peter and Fred asked me to coach Isabella Rossellini on her vocals for her club scene. So I sat down at a piano with her, and we recorded the song. Then we walked over the set, where David Lynch was shooting the very last scene of the film. David couldn't believe how well the song came out, especially because he was having so much trouble getting Isabella's vocals right. No one was able to work with her to his satisfaction. Now David had total creative control on *Blue Velvet*. He took very short dollars from Dino for it, and he wanted this other song called "Song of the Siren" in the worst way. But it cost \$50,000 for the sync rights, so Fred asked me if I could write an original song to replace it. I said I could, but since I only wrote music, I asked if David could write the title and a few lines. That would be enough for me to get a handle on the song. And it made sense that David would know what this new song would be about, since he lived with *Blue Velvet* for so long. Besides, it's not a bad idea for a music writer to make the director your partner! David

LYNCHPINS: Dames, duality, danger and dread all figure into the mix of *MULHOLLAND DRIVE*.



film. I'd never done a movie before and immediately said yes. Then Ivan said, "You're lucky I didn't mail this letter." I asked him why, and Ivan took the letter out of his coat pocket. It was addressed to a composer he wanted named Aaron Copland! Ivan ripped the letter up and threw it in the garbage. The next movie I did was for Ossie Davis, who'd directed a black exploitation film called *Gordon's War*. I was into writing a lot of pop and soul at the time. And once again, I wrote the music on spec. Ossie loved it and said, "You know, this is an all-black film, and I'm thinking about using a brother to score it. Maybe Barry White. But I love what you're playing for me." And I said, "Ossie, you know I'm Sicilian. I may not be your brother, but I certainly am your cousin!" So that's how my film career began.

thought the idea was preposterous but reluctantly agreed to do it to pacify Dino. He'd have the option to turn it down and use the song he wanted in the first place. A little later, Isabella handed me a piece of yellow paper that had David's lyrics on it. On the top of it was the title "Mysteries of Love." I read it through. There was no rhyme scheme or hook to latch on to like songs were supposed to have. I said, "My God, what the heck am I going to do with this? There's no song here!" I was sorry I asked David to write the lyrics. But I did the smart thing that any streetwise kid from Brooklyn would do. I called him and said, "David, what a great lyric!" Then I followed it up by asking David what kind of music he wanted. He said, "Oh, just make it like the wind, Angelo. It should be a song that floats on the sea of time. Make it cosmic!" And the only thing I could respond

with was, "Oh..."

FSM: Do you have a hard time translating what David says to you sometimes?

AB: Well, this was my introduction to the man! But I worked on his description, and it was just what the doctor ordered. Then David asked me to find someone who could sing "like an angel." I knew Julie Cruise, who performed in a show of mine. I got her into a recording studio, and she sang "Mysteries of Love" very soft and very high. She knocked David out. Then I coaxed more lyrics out of David, and "Mysteries of Love" became a very important song for *Blue Velvet*. It opened up a whole new world of music for David.

FSM: *Blue Velvet* may have been your most "conventional" score for a straight-out "David Lynch" film.

AB: It was conventional in the sense that this was a time when I worked with David on a conventional level. We had a typical director-composer meeting where we talked about concepts and I played him some themes. But after *Blue Velvet*, it was another ball game.

FSM: How do you think your relationship with David Lynch has changed you as a composer?

AB: Working with David has changed me in a number of ways. The first, and most important is that David loves beautiful melodies. And that passion gave me the confidence not to hold back as a composer. I reached for long, dark and bitter-sweet melodic lines. And David loved my use of harmonic suspension, which I've developed into an identity as a composer. Secondly, I've learned to compose music from his vivid descriptions of those scenes, moods and tempos. This is what's so different from the traditional way of working with film directors. When David and I were working on the Laura Palmer theme for *Twin Peaks*, he would sit next to me at the keyboard. In a very soft and expressive way, he said, "Angelo, the music should begin very dark and slow. Imagine that you're all alone in the dark woods, and the only sounds you hear are the wind and the soft cry of an owl. It's kind of scary, and the music should haunt and mesmerize you." Then I would start playing it, and David would say, "That's it. That's it. Play it slower. That's so beautiful. Now you see a beautiful teenage girl in the distance, and she's coming out from behind a tree. She's all alone and so troubled. Now take that darkness and go into a beautiful melody." I would change the musical colors, and build them ever so slowly until they reached a climax, and David would be saying, "Oh, it's so beautiful! You're tearing my heart out, Angelo!"

FSM: This sounds like sex!

AB: Oh yeah! (laughing) After that meeting, I told David that I was going to take the music home and work on it. David said, "Angelo, don't change a single note!" He told me that I'd nailed Laura Palmer's theme, as well as the musical tone for *Twin Peaks*.

A PEAKS EXPERIENCE

FSM: You could say that you've been composing for dark fairy tales that David's been narrating.

AB: David's a narrator who's able to express these visions, and does it in a way that lets me pick up on his world. That kind of collaboration helps me to produce my best music.

FSM: What's your favorite score that you've done for David?

AB: I don't really have a favorite. Each new score is your favorite. I know that sounds kind of stock, but it's really true. If you're working on a score, it's your favorite because you're inspired to create something new. But in terms of success, there's no question that it's my score for the *Twin Peaks* television show. It was just a mind-boggling experience, because *Twin Peaks* put me on the map on a worldwide level. I was called on to write the "Torch Theme" for the Summer Barcelona

Olympics, and I know that was mainly because of the worldwide success of *Twin Peaks* and its music.

FSM: What do you think it was about the music of *Twin Peaks* that made it so popular?

AB: I asked David that question after we sold three million albums. And his answer was, "The music's absolutely beautiful. It's as simple as that." People were drawn to it. They just thought there was a certain mood to the score. It captured David's visionary concept of the show.

FSM: Your best scores for David have a jazzy, film noir feel-ing to them. Were you always into jazz?

AB: I was brought up on jazz as a youngster. My older brother Steve was a jazz trumpet player in the Bebop era of Charlie Parker and Miles Davis. He'd bring these jazz musicians to the house every Sunday. My mother would be making macaroni and meatballs for them! I'd hear all of this stuff, and I ended up playing it. As far as the film noir feel goes, David loves movies from the 1950s. He's into Roy Orbison. So on projects like *Twin Peaks: Fire Walk With Me*, I'd work on the jazz end. I used trumpets a lot in the style of Miles, who influenced me. So I fall naturally into that somewhat dark, bluesy music that has that off-center feel about it. Yet I try to keep my own identity when I use that style.

FSM: David really likes to play your music loud. Film scores rarely get that kind of treatment.

AB: David doesn't vary the volume of my scores, which is great. Most of us composers go in and record this music that sounds great. But if you're not there at the final mix, the sound effects end up covering everything. I always tell a director before he dubs the film, "No one can leave the theater humming a sound effect." I really believe that David feels that music is the voice of his concepts. It's slow, moody and menacing, with these beautifully dark suspensions that act as a middle voice that draws you into his stories. David's philosophy is that music works better if you slow down the tempo. When David and I did various projects in New York, I'd always hire this jazz drummer named Grady Tate. He says that every time he comes to one of our sessions, he plays in two tempos—slow and reverse!

FSM: What do you find to be scary, suspenseful or sexy in film music?

AB: Sometimes, music that works against the action of those emotions can be the best kind. You can be in this Midwestern bar where all hell is breaking loose, and you've got this lovely girl singer doing the most outrageous ballad on stage. That's another kind of drama in a suspenseful situation. So I really love music that goes against what you're seeing visually.

FSM: Your music for David often seems caught between melody and sound effects, particularly in *Mulholland Drive*.

AB: You can use sound effects and music separately, or together. It all depends on the need of the film. David loves to play and experiment with music and sound. He worked very closely on his sound design with the late Alan Splet. Together, they created a remarkable and innovate aural experience. They'd play tracks at half- and quarter-speed, or even in reverse. *Lost Highway* required a lot of sound design. But when David did *The Straight Story*, there was very limited use of "effecty" kinds of things. On both *Lost Highway* and *Mulholland Drive*, I gave David multiple music tracks, which we call "firewood." I'd go into the studio and record these long 10- to 12-minute cues with a full orchestra. Sometimes I'd add synthesizers to them. I'd vary the range of the notes, then layer these musical pieces together. All would be at a slow tempo. Then David would take this stuff like it was firewood, and he'd experiment with it. So that's what a lot of the "musical" sound design stuff is that you're hearing. David really creates beautiful things with it.



MUSIC TO DRIVE BY

FSM: I was struck by how many musical styles you used in *Mulholland Drive*. It's got Bebop, [different styles of] jazz and these dark, menacing atmospheres. What was David looking for in your score?

AB: David loves music that sounds Russian, the whole Eastern European melodic thing. He wanted me to do that for the main title, but for it to be beautiful at the same time. David asked for it to be used at different places and in different ways in the film, to come back like a good old friend. He wanted the audience to relate to the main theme, whether they'd realize it or not. He also asked me to write specific themes for the main characters. The whole opening is like a '40s big-band swing thing, but it isn't done like "In the Mood." It's recorded in an abstract way. So you don't know what the heck's going on, even though the rhythm's got this Glen Miller feeling to it. Then David needed a rather strange and off-center blues piece for the theater magician scene. I was always writing a score that was very close to me, music that was off-center and a little jazzy. And *Mulholland Drive* is just about a wall-to-wall combination of music and sound design. It's a terrific example of that kind of approach.

FSM: What kind of instruments did you use for *Mulholland Drive*?

AB: It's primarily a string score. I used 62 players, with some synthesizers. I also had brass, woodwind and percussion for the magic scene and the opening dance.

FSM: Because *Mulholland Drive* started out as a TV pilot, what changes did your music go through?

AB: Basically, the music went from a synth score to something that was mostly orchestral. When David got the okay to turn *Mulholland Drive* into a feature, I also ended up writing another 90 minutes of score. But I did a tremendous amount of music for *Mulholland Drive* because there was a tremendous amount of musical options for it.

FSM: Besides scoring *Mulholland Drive*, you've got a major part in it as an actor. How did that happen?

AB: David called me on the phone and told me he wanted me

to be in the movie. When I thanked him for letting me do the music, David said, "You're not only going to do the music, Angelo. I want you to be in the movie." I told David that he had to be kidding! But David told me that he had a cameo role that he thought I'd be perfect for. All he wanted me to do was to act like "the story you once told me about that man you once met in New Jersey." And I remembered that years ago I was playing piano for this singer, and she invited me to her home. She wanted me to have dinner with her husband. So I go to this place, which has a two-mile driveway up to this mansion, with all of these Rolls Royces parked outside of it. I go inside, and there's this long dinner table that's only set for four people. Butlers and maids are around it. So the singer introduces me to her husband. Let's just call him "Joey." That's not his real name, but you know what I'm getting at. I went to shake his hand, and he didn't want to. He had the sternest look about him. We're sitting at the dinner table, and he doesn't say a single word for the first half hour. So to break the ice, I said to him, "Joey, you've got a fantastic home. What kind of work do you do?" He doesn't answer. Then I said, "Are you a builder?" He looks up at me with these eyes, with the same stare I have in the film, and he says, "Sort of." A half hour later, I said, "I've never been in a home that had waterfalls before. And look at the masonry! Are you a mason?" And he stared at me with those eyes and said, "Kind of." I told David this story three years ago, and David never forgot the story or the way I told it. And he wrote this part in *Mulholland Drive* based on that character. It was a ball, and I loved acting in the film.

FSM: You had actually appeared in *Blue Velvet* before you acted in *Mulholland Drive*.

AB: Yes. I was the piano player during Isabella Rossellini's club sequence. I wanted to get my face on camera, and Isabella kept blocking it. So every time she would move to the right, I would go just a little bit further to the right to get into frame. Then she'd go to the left, and I'd go more and more to the left. Suddenly, David yells "Cut!" And Isabella said, "What's the matter David? Am I doing okay?" And he said, "Oh, Isabella, you're doing absolutely

(continued on page 44)

The Golden Bowl

Music From The Merchant Ivory Production
THE GOLDEN BOWL



Original Music Composed by Richard Robbins

Lush score to the Merchant Ivory Film directed by Henry James. Composed by Academy Award Nominee, Richard Robbins (A Room With A View, Howard's End).

Galapagos



Original Motion Picture score for the Imax Film.
Composed by Grammy-award winner Mark Isham.

An American Rhapsody

Original soundtrack/score
An American Rhapsody
Score composed and conducted by Cliff Eidelman



Original Motion Picture Soundtrack
composed by Cliff Eidelman (Star Trek VI, Untamed Heart).

Session 9



Score composed and performed by
Seattle's underground sound
collagists, Climax Golden Twins.

Jackpot



Score composed by Grammy award-winner Stuart
Matthewman. Soundtrack features music by George
Jones, Patsy Cline, Chocolate Genius and Grandaddy with
bonus tracks from the film Twin Falls Idaho.

15 Minutes



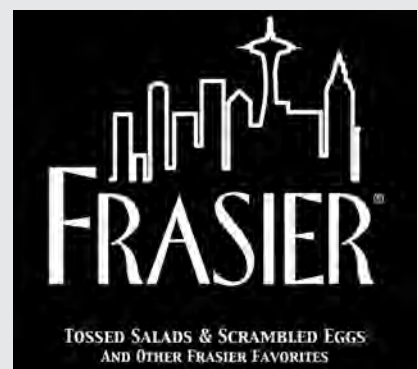
Original Motion Picture soundtrack features Prodigy,
Moby, Maxim, Gus Gus and Rincoporse. Features the
theme song "Fame" performed by God Lives Underwater.

Stanley Myers



Collection of work from one of the most
prolific and versatile composers of our time.

Frasier



Music from the television series. Features the theme
song, "Tossed Salad and Scrambled Eggs," as well as jazz
originals and standards by Sarah Vaughan, Nat King Cole,
Louis Armstrong and more.

**Music of Motion Pictures and Television
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Mulholland Drive



Classic film noir soundtrack and score composed by Angelo Badalamenti and David Lynch.

Clear & Present Danger



Score to the action thriller starring Harrison Ford. Composed and conducted by James Horner. Orchestrated by Don Davis.

The Road Home



The score to the winner of the Audience Award for World Cinema at Sundance 2001. Composed by San Bao.

The Believer



Moody and edgy score to the Sundance Grand Jury Prize-Winning film, The Believer. Composed by Joel Diamond.

Mystery Train



Composed by John Lurie (Stranger Than Paradise, Down by Law, Get Shorty). Also includes music by Elvis Presley, Roy Orbison, and more.

Stargate SG-1



Music from the Original Television Series. Features compositions by David Arnold (Independence Day) and Joel Goldsmith (Star Trek: First Contact, The Outer Limits, The Untouchables)

Focus



Beautiful classical score composed by Emmy award-winner, Mark Adler (The Rat Pack).

Crash



Original Motion Picture Score to the David Cronenberg film, Crash. Composed by Howard Shore.

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HE WROTE THE BOOK

**Retired composer
and author
EARLE HAGEN
talks about
his 40-year career
scoring for
film and television.**

BY DEBORAH YOUNG-GROVES

From my earliest memory, both television and movie music have played a huge role in my psyche. While it's difficult to choose my favorite film score, when it comes to TV there's no contest: Earle Hagen's *I Spy*. The entire series is now being released on DVD. Mr. Hagen has been an idol of mine since 1965, and I recently had the great pleasure of asking him about this series and his varied career.



SHEL & EARLE: Producer Leonard and his composer, Hagen.

When it comes to film scoring, Earle Hagen wrote the book—literally. That book, *Scoring for Films* (written in 1971), was for two decades the definitive text on the craft of music for cinema and television. Acclaimed by his Hollywood peers, this work has been a part of courses on film scoring in universities and conservatories across America.

Earle H. Hagen was born in Chicago on July 9, 1919. His family moved to Los Angeles when he was six. As a teenager, he was already playing trombone with some of the top-name bands, spending five years on the big-band circuit with such notables as Benny Goodman and Tommy Dorsey. In 1940 he wrote the now-classic jazz standard “Harlem Nocturne,” which later became the theme for the TV series *The Mike Hammer Show*. He joined the Air Force in 1942, and his interest in musical composition grew over the three-year period he was attached to the Radio Production Unit in Santa Ana. During that time he studied with Ernest Toch and started a course of study with various teachers that lasted until 1986. (There are many musicians both modern and classical who have influenced Hagen, but when asked which specific one, he says unequivocally: “Debussy.”)

After the Air Force, Hagen freelanced in the record industry as an arranger, recording with the likes of Tony Martin, Frank Sinatra, Bing Crosby and many others. In 1946 he went under contract as an arranger-orchestrator at Fox Studios, where he worked for the great Alfred Newman. He was nominated for an Academy Award for *Let's Make Love*, a 1959 Marilyn Monroe film, in which he was co-musical director. After completing his contract with Twentieth Century-Fox, he returned numerous times to work on specific projects, including *The Diary of Anne Frank*, and on ballets for *Carousel*, and *Daddy Long Legs*. The last time he worked with Alfred Newman was on *Flower Drum Song* in 1961.

New Underwear

In 1953 Hagen began his prolific career in television working for Sheldon Leonard (who went from a former B-character actor [he's the bartender in *It's a Wonderful Life*] to become one of TV's most successful producers). Mr. Leonard's idea was novel: Beginning with *The Danny Thomas Show*, every episode of every show he was involved with would have its *own* score, a complete breakaway from the standard. The practice of tracking music, he once quipped, would be "like wearing somebody else's underwear."

Hagen scored nearly all of Leonard's shows, primarily comedies. Their partnership lasted 17 years, through what is now considered television's Golden Age. Possibly the most memorable of them (and Hagen's favorite) is the charming whistling theme for *The Andy Griffith Show*. It's been off the air for 33 years, but thanks to syndication, everyone in North America over the age of 10 recognizes that whimsical tune. Here's a bit of trivia for you: Earle did the whistling, and his son, aged 11 at the time, did the finger snapping. "The hardest score to think of was *The Andy Griffith* theme," he said recently from his home near Palm Springs, California. "Once I decided that it should be simple enough to whistle, it took about a half-hour to write."

For years his schedule had him juggling as many as five weekly shows simultaneously, giving him "16-hour workdays, seven days a week, for 40 weeks a year. In the 12 weeks off between seasons, if anyone mentioned music to me, I would *kill*."

In 1965, he was asked to score Sheldon Leonard's new brainchild: *I Spy*, an unconventional series that broke ground on several levels. It would star Robert Culp and Bill Cosby, an interracial teaming that was a first for episodic television. It was a tale of two easy-going but very capable spies with tennis as their cover, shot in locales around the world—another first.

"*I Spy* was the first real challenge for me," says Hagen. "The changing panoramas of countries and plot lines were extremely daunting. It never occurred to Sheldon that I might not be able to deliver that kind of product. But then, it never occurred to *me*, either. It was a fun show for music and adventure. Sheldon gave me full rein, and we never looked back. I tried to write a self-contained score for each episode. It was like scoring an hour movie a week. That kind of show will never happen again in television. With everything in the industry done by synthesizer composers who record directly onto tape, one cannot but believe this sad fact to be true."

Tour of Duty

Before *I Spy* began filming, Leonard and his wife took the Hagens on a round-the-world scouting mission for shooting locations. "Everywhere we went, I sampled the indigenous music and bought records," Hagen recalls, "I can't tell you how many times I followed a group of mariachis around with a jug of tequila in one hand and a battery-operated tape recorder in the other."

"Most Eastern cultures have their own scales," he explains. "The Thai scale is very different from the Vietnamese or Japanese scales. Once you are familiar with what makes a particular country tick, it's not so hard to write in that style. I always chose to Westernize the music for the audience. I received the scripts as soon as Sheldon okayed them for production. We generally prepared 13 scripts before the company left home. There were many shows where I had to provide a little visual music before the company hit the road. I did not do my thing until the picture was edited and cut to a final version. Sound effects men and composers were low on the totem pole."

Earle Hagen could not have been more innovative or original with *I Spy*. The scores he wrote were produced in Los Angeles, but he frequently returned to record live and on location. The result was that every one of the 82 episodes received an original score (excluding the main themes, of course); two-thirds of those were composed by Hagen, with the rest created by distinguished composer and friend Hugo Friedhofer. The result was what he named "semi-jazz," a perfect mar-



THREE CHAPTERS: THE ANDY GRIFFITH SHOW, THE MOD SQUAD AND I SPY.

riage of local themes with the American sound. You never forgot whom you were rooting for or where they were.

Pop Culture Primer

The main title was the first to feature graphic art, live action *and* animation, all cut to a specific tempo Hagen had requested. Listen to that first pulsing primal heartbeat, as you see the shadow of a tennis player, moving against a flow of foreign names. Every upward sweep of his racket is punctuated by the pluck of a violin, and the tension is built by saxophone. Then, the graceful cipher wheels slowly and his racket has become a handgun. The weapon fires; the detritus is red and assembles to form the words *I Spy*. The main theme is rendered fully by the burst of violins over the black, white and red of the title, evoking both the imminent tension of the series and the embraceable humanity of its two players. As the title drives to its pounding conclusion, a split-screen “preview” of the hour is wrought under the arresting eyes of Robert Culp. Fans of Stewart Copeland’s eclectic, dissonant score for *The Equalizer* might recognize Hagen’s *I Spy* as a major influence.

A friend of mine recently said she recalled *I Spy* as being a lark—but this was not always the case. The series opener, “So Long Patrick Henry,” with its myriad references to slavery and nuanced black/white tension, could not have been more serious. However, there is an offsetting, six-minute, suspenseful but charming chase scene in Hong Kong. The action begins with big-band brassiness emphasized by the ever-closer thugs, as Kelly (Culp) and Scotty (Cosby) run lightly as boys along the harbor front over *godown* rooftops—they reach a dead end and then sprint upward. And immediately, as they strike higher ground, turning from the industrial area to the Chinese tenements, we pick up (like a bright afterthought) a single thread—one repetitive Oriental note—all that is needed to reinforce their environment.

In “Carry Me Back to Old T’Sing Tao,” when Kelly and Scotty catch up with wily Papa Charlie at long last in old Taiwan, enjoying the wealth he claimed he never had, all you hear is a finger-snapping tweak of cymbals. Mr. Hagen is a master at using both the “large” sound and the minimalist idea to create the effect he’s after.

In “Time of the Knife,” there is a lovely sad flute solo accompanied by a Japanese shamisen as Kelly and his friend’s widow stroll in a quiet garden. If not for the music, that scene, like so many others, would lose its pathos. Many times the unerringly perfect themes underline exactly what the director is trying to say: the flawed trumpet playing a sour version of “Auld Lang Syne” during the “Cup of Kindness” betrayal scene; the lovely trumpet cadenza (reminiscent of David Amram’s *Manchurian Candidate*) when Scott unravels while gazing at Rodin’s “The Thinker”; or the impact of the fight scene in “Laya,” completely soundless

Hagen’s Top 10

...movie scores

Captain Blood
Erich Wolfgang Korngold
The Sea Wolf
Max Steiner
The Devil and Daniel Webster
Bernard Herrmann
The Best Years of Our Lives
Hugo Friedhofer
Captain From Castile
Alfred Newman
A Streetcar Named Desire
Alex North
The Bad and the Beautiful
David Raksin
Von Ryan’s Express
Jerry Goldsmith
Star Wars
John Williams
The Prince of Tides
James Newton Howard

...TV scores

Peter Gunn
Mr. Lucky
Henry Mancini
Checkmate
John Williams
Dr. Kildare
Jerry Goldsmith
Ben Casey
David Raksin
Mission: Impossible
Mannix
Lalo Schiffrin
Bewitched
Hugo Montenegro
Charlie’s Angels
Allyn Ferguson/Jack Elliott
Hill Street Blues
Mike Post/Pete Carpenter

Mr. Hagen finished this list
with a chuckle:
“You know, it’s
hard to do TV and
leave me out, but I did it!”

except for that wild clarinet.

The remarkable thing is the freshness of Hagen’s approach, as in his use of linear themes. For example, there is Scotty’s saucy trumpet theme, or the big-band sound for some foot-chase themes (before the routine car chases). I preferred his subtlety, his music written for an individual character. In “Tatia,” he uses a subdued dreamy jazz theme that is never repeated.

And who could forget the frantic, almost joyous chase across the grounds of the University of Mexico in “Bet Me a Dollar”—employing Spanish brass, reminiscent of Aaron Copland’s *El Salon Mexico*—too loud to ignore, erratic and happy. And yet, like Copland, Mr. Hagen only scored where he deemed appropriate. In that very same episode, the child who urgently seeks help for Kelly runs in utter silence; we hear only his pounding feet and his sobbing gasps.

But the two best episodes for music are “The Warlord” and “Home to Judgment.” “The Warlord” borrows heavily from the Asian tonal palette for the action sequences (always punctuated by jazz—yet somehow it works) using snare drums and brass. But then he changes completely and takes a plangent delicate note for the love theme between Chuang Tzu (the Warlord) and Katherine, caught between their separate worlds. It is somber, powerful and almost painful.

In one of the most critical scenes, Chuang Tzu lies wounded and vanquished, awaiting the enemy to inevitably break down the door. In fact, the steady battering is incorporated into the score; the impact is indescribable. I can still remember being stunned by the pure simplicity of the battering ram and then, an “echo” of light cymbals like a double heartbeat. It evokes the terror the man about to die must feel, his trance-like state. The trumpets and the childish lilting “London Bridge Is Falling

Down” eerily float in the air. “Don’t forget the burden of music is to heighten the emotional stakes,” explains Hagen. “When I see a sequence like the forces battering on the door, and visions of kids playing musical chairs, I’m going to jump all over it.”

Finally, in the last act of “The Warlord,” note the tender “Greensleeves”-like love theme has been slowed down a half-beat to further darken the mood. There is a delicate harpsichord sweep for the birds above the trio in the riverboat—the whole scene rendered unbearably poignant by their trivial words—but the deepest feelings are left unsaid, painted in by that music.

“Home to Judgment” uses much less music but with equal power. There is a fragile, simple quality over the title credits, which flows into horror as a 1930s organ (jarring but effective) falls in when we realize the two men are injured and running for their lives. In a pastoral late-summer field, Kelly spots an old barn, the sanctuary he knew as a child. Through a few succinct, high-pitched notes and cinematographer Fouad Said’s jolting, ever-closer camera

THE
CHALLENGE
TO A
YOUNG
COMPOSER
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A TRAINING
GROUND.
I WAS
FORTUNATE
TO HAVE
SPENT
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ARRANGER/
ORCHESTRATOR
AT FOX.
THAT
KIND OF
TRAINING IS
NONEXISTENT
TODAY.

stills, we are struck by the same intensity he feels. Later when he is lying feverish and crippled in the hayloft, again, with a few minimal notes, we fall into his childhood. And, in contrast, when his friend and savior Scotty strolls through the barn tossing up food to him—we get a sense of perfect optimism, perfectly orchestrated.

Robert Culp, who wrote seven episodes, confesses, “I don’t really understand the techniques involved, but what I *do* know about is what makes a picture work. I appreciate how much a drama is enhanced by its score. It’s what I care about, and Earle Hagen made the picture work. Without him, I cannot imagine *I Spy* being able to achieve the rhythms that it did.”

Hagen was thrice nominated for an Emmy Award for *I Spy*. He won for the bittersweet episode called “Laya,” filmed in Greece, which ended with a vocal rendition of his theme, “A Voice in the Wind,” sung by Shelby Flint. “Laya,” and an episode entitled “Mainly on the Plains” featuring Boris Karloff, are his two favorites.

Subsequent Chapters

After the untimely demise of *I Spy* in 1968, Earle continued to compose. A partial list includes such memorable scores as *Accidental Family*, *Gomer Pyle*, *That Girl*, *Rango*, *Mayberry RFD*, *Mary Hartman, Mary Hartman*, *Movin’ On*, *Eight Is Enough*, *The Dukes of Hazzard*, and *Mike Hammer*. He also found time to score various movies of the week.

For the score to *Mod Squad*, Hagen used the 12-tone scale—developed by 20th-century composer Arnold Schoenberg—which creates an unforgettable mood of extreme tension.

In 1986, Earle retired and moved to Palm Springs with his wife, Lou, “an incomparable woman who understands and accepts the loneliness endured by a composer’s wife.” They have now been married 59 years.

“When I retired, I put the pencil down for the first time in 40 years,” he said. “After 3,000 TV shows, it was time. I stopped writing and taught film-scoring classes.” He spent the next 10 years teaching the renowned “Earle Hagen Workshop” for BMI, launching many new careers. “The greatest challenge to a young composer today, in my estimation, is to find a training ground. I was fortunate to have the opportunity to spend seven years as an arranger/orchestrator at Fox Studios. That kind of training is almost nonexistent today.”

In 1990 he followed up his groundbreaking scoring text with the publication of *Advanced Techniques for Film Scoring*, which is still available.

In addition to his Emmy for *I Spy*, Earle was also nominated for an Emmy in musical direction for the Tammy Wynette story, *Stand By Your Man*. In November 2000, he received the prestigious “Irwin Kostal Award” from ASMAC (American Society of Music Arrangers and Composers). His latest book, *Memoirs of a Famous Composer Nobody Ever Heard Of*, published by Xlibris, a division of Random House, is due out this year. Image Entertainment is releasing all 82 *I Spy* DVDs in their original glory—and the music has not lost any of its power to captivate. Indeed, it’s not yet time to close the book on Earle Hagen. **FSM**

For more information on Earle Hagen, visit his website:

www.members.tripod.com/earle_hagen

More information about *I SPY* can be found at the websites

www.wonderfulness.net and www.thermodynamic-online.com/ispy/



SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST	★★★★★
REALLY GOOD	★★★★
AVERAGE	★★★
WEAK	★★
WORST	★

Rush Hour 2 ★★★★★½

LALO SCHIFRIN

Varèse Sarabande 302 066 279 2

13 tracks - 52:08

One of the great things about the work of composers, and of all artists, is that so many different approaches to the craft can co-exist and succeed. Goldsmith's style is to defy style. Williams' is a grand consistency. Just about smack in between, Lalo Schifrin is a stylistic explorer who nevertheless almost always leaves an obvious fingerprint. His score for *Rush Hour 2* doesn't ignore this tendency, nor does it best illustrate the composer's rare knack for integration.

It's not that this Chinese-American menu isn't inviting; it just doesn't quite gel as a listening experience. Like the hyper-kinetic

dashes of synth. Among the spices from Schifrin's Asian kitchen: flurries of polyrhythmic tom figures, gongs and other percussion to tinkle the senses, pensive flutes and reeds, as well as other ancient Chinese not-so-secrets. There's nothing wrong with that, especially considering the perfunctory nods to Schifrin's pioneering score for *Enter the Dragon*. But once the suspense cues subside, brace for a sudden spike on the kitsch-o-meter thanks to what I can only describe as generic, kung-fu "light" Chinese Muzak of sorts.

But the film is as much comedy as action, and the functionality of the score in that regard is not at all in question. Still, if you combine the Hong Kong clichés with about half a disc's worth of perfectly pleasant but underwhelming

10 with vocals. But as the guys at Varèse will tell us, it's not the length that matters, it's the quality. And what is offered is a seasoned joint of Americana that neatly ties all the source cues together, sequenced so that tracks segue like a concept album.

The film *Jackpot* is about an aspiring singer and his road manager who are searching for an audience who appreciates his style of music. In this respect, Matthewman offers a wonderfully ironic score, because his ambient soundscapes will also be most appreciated by a niche audience. "Drive to Santa" is a gentle, plodding melody that suggests a simple low-key approach to the scoring, but as the disc progresses, the soundtrack delves into blues percussion, sax riffs and electronic guitar.

The album is bolstered with 15 minutes of score from Matthewman's previously mentioned *Twin Falls Idaho*. Fans will question this move because all seven tracks are already available on the *Twin Falls* OST, but if this is your introduction to Matthewman, it's an easy way to bring yourself up-to-date, and a worthy counterpoint to the composer's latest work.

Ultimately, the album plays it too safe, featuring prominent "classics" from Patsy Cline, George Jones et al, rather than promoting Matthewman's accomplished work. But no matter how the score is hidden or mixed in the disc, there's no disputing that this is easy grooving, dreamy and mellow. It's Zimmer's *Rain Man* without the synths, or Badalamenti's *Wild at Heart* with added soul.

—Nick Joy

Apocalypse: Cinema Choral Classics ★★★

VARIOUS

Silva Classics SILKD6025 • 18 tracks - 74:33

Resisting the temptation to name their latest choral opus "Cinema Choral Classics III,"

the third entry in Silva's re-recording of vocal movie favorites boasts the prefix of "Apocalypse." Perhaps the inclusion of "Flight of the Valkyries" from *Apocalypse Now* was the inspiration for the disc, because there's nothing else "end of the world"-ly about this collection of proficient cover versions. In fact, with the inclusion of *Glory*, *Saving Private Ryan*, *Zulu* and *The Longest Day*, this might better be described as "Warfare" or "Military Choral Classics."

Wojciech Kilar's "Vocalise" from *The Ninth Gate* is the only original recording, with the rest being "reimaginings" by the Crouch End Chorus and the City of Prague Philharmonic. The digital recording is (as always with Silva) superb, but once again the question is a resounding "Why?" Die-hard fans will already have the majority of the OST albums, leaving the casual mainstream buyer as the core potential buyer of this collection. Arguably, you shouldn't compare the new versions with the originals—the artists have the right to put their own voice to the source material, but to a soundtrack fan, many interpretations just sound wrong. And on the flipside, if the version is so similar to the original that the difference is hardly distinguishable, why not just license the original track for inclusion on your disc?

As to the tracks, Horner's seminal *Glory* is given a stirring treatment, Williams' *Saving Private Ryan* is performed with reverence, and Patrick Cassidy's mock opera from *Hannibal* is well-served by soloists Charlotte Kinder and Wills Morgan. Less successful is the overblown orchestration on Kilar's *Dracula*, a "not-quite-there" *Starman* and another version of Williams' "Duel of the Fates" from *The Phantom Menace*.

Buy it for the family member who doesn't normally go for soundtracks or the relative who doesn't believe that film music is "classical." Purists will derive great



martial arts action it tails, this score is a series of well-timed ambushes. The musical ideas hit and run so fast you barely have time to react. A big part of what typically makes Schifrin's work so effective (and popular) is his deft balancing of orchestral brains with hook-and-groove-driven brawn. That talent for laying it down in order to goose up a score until it all but rocks is less evident here.

But there are moments. The biggest bangs of the disc come from the early action cues. This is your father's Lalo, with the punch of those glorious TV roots. The main title itself has "70s airport drama" written all over it. The textures are mainly orchestral with

cocktail lounge wallpaper (some of which Schifrin did not write), this already short CD doesn't add up to the kind of score most Schifrin fans are going to keep in the tray.

—Stephen Greaves

Jackpot ★★★★★

STUART MATTHEWMAN

Milan 73138-35947-2 • 20 tracks - 59:54

Stuart Matthewman's follow-up score to his impressive soundtrack debut, *Twin Falls Idaho*, is a remarkable accompaniment to indie road movie *Jackpot*, but don't be fooled into thinking that you'll find much of it on this disc. While its running time clocks in at six seconds under an hour, Milan's album gives you only 10 minutes of solo Matthewman and another

delight from playing “spot the difference,” while everyone else should appreciate at face value what this ultimately is—a well-produced selection of choral standards.

—N.J.

Cats and Dogs ★★★ ½

JOHN DEBNEY

Varèse Sarabande 302 066 278

13 tracks • 33:56

Scoring comedy can often be a thankless job, so imagine how much more so it must be for those called in to score children's comedy. Both cases are no doubt an under-appreciated art that can reach great heights. Note recent works like Jerry Goldsmith's *Mulan*, Alan Silvestri's *Mousehunt*, or John Powell and Harry Gregson-Williams' *Chicken Run*, to name a few—and not to mention the enduring genius of the Carl Stalling style (even though no one can quite match it). John Debney, no stranger to the field of animated and live-action children's films, no doubt found *Cats and Dogs* a ripe area in which he could mouse around, so to speak.

Debney's “Main Titles” kicks off the ride with a wondrous parody of Schiffrin's *Mission: Impossible* theme, right down to its asymmetrical meter. With “The Neighborhood,” we get a delightful blend of Mancini “English-style,” Elfman's rhythmic drive, and a little of Goldsmith's mickey-mousing technique from *Dennis the Menace*. The Goldsmith is hinted at by the added harmonica (played by Tommy Morgan) and a similarly mischievous melody line, but it's the recurring Mancini-esque melodic style that most listeners will find more appealing.

There is much to smile at in this score, which works to overemphasize the obvious and direct the attention of the average child. But it succeeds. “Kung-Fu Kats” has its share of Asian-fu and orientalisms, and also draws from the sound world of recent Bond films (as do other action cuts on the album). All of this is to say that Debney has done his job well. There's a great deal of musical humor here, and it is effectively dished out in cues that average a light and pleasing two minutes in length.

Sadly, this album may not be the sort of thing often recognized

by most score fans as something worth their time. They'll be missing out—the music's great, and the real fun comes in guessing which composer-homage will appear next, especially in cues like “Tinkles Plots/Limo Ride/Flocking Factory.” This stuff bears the mark of great comedy writing because, in the midst of all of this homage, there remains a distinct musical voice.

With his recent assignment to the *Mummy* prequel, Debney's efforts of the last decade may become those sought-after scores of a major film composer's early years, before the big-name projects appeared. Debney's *Cats and Dogs* does its job well and turns out to be one of the better efforts of the summer. And incidentally, this stuff must have been as fun for the players to perform as it is for fans to listen to.

—Steven A. Kennedy

The Others ★★★★★

ALEJANDRO AMENÁBAR

Sony Classical SK 89705 • 15 tracks • 41:10

For nearly a decade, summer has been an annual bitching period for film music fans, wherein we all complain about the lack of quality in blockbuster scores. However, this year has seen a surprising number of good, possibly great, big-name offerings: *A.I.*, *The Score*, *Final Fantasy*, *Planet of the Apes*...even the extremely commercial *The Mummy Returns* makes for fun repeated listening. And to top it off, director Alejandro Amenábar, while not yet a household word, has composed a gripping score for his own haunted house movie, *The Others*.

I haven't heard Amenábar's European scores, but his work here shows a mastery of forces and a lot of imagination. Amenábar's liner notes reveal that he's a film music fanatic; fortunately for us, *The Others*' score proves he's also a fan of “good” film music. As you can tell from the opening bars of the title cue, “The Others,” this score is exquisitely orchestrated (partially by the composer himself) and harmonically rich. The main theme flirts with Bartókian mixed modality and brings to mind what Jerry Goldsmith might have come up with for this ghost story had he

written it 30 years ago.

Critics have harped on the film's lax pacing, and even if they're right, the fact that the movie takes its time building suspense gives Amenábar a chance to show off his skill at moving a somewhat boring story along with interesting music. *The Others* is a refreshing exercise in restraint. A lot of the score is chamber oriented, which makes the larger panic sequences seem that much more significant. The Stravinsky-esque flute writing is a staple throughout, lending a necessary classical and dignified aura to the film and especially to the cut-and-dried ethics of the Nicole Kidman character.

As far as I can tell, Sony Classical's album contains the lion's share of the score's best



material. In the movie, the music pushes all the right buttons, and Amenábar knows when to stay the hell out of the way and let the shocks speak for themselves (as in an early scene where a door closes itself behind Nicole Kidman and my friend asked “Where's the music?”). The score's bigger moments (“They Are Everywhere”) are string-laden and appropriately disturbing (“Sheets and Chains,” in particular, features great stagnant low-brass writing). But it's Amenábar's quieter moments that will stay with you, particularly his elegiac theme for poor, tortured Nicole Kidman (“Old Times”). To say more about Kidman's predicament would spoil the movie's shock twist (even if you've seen *The Sixth Sense*), but Amenábar is able to sell the ending based solely on the heartfelt strength of his closing cue (“A Good Mother”). Alejandro Amenábar is someone to keep an eye on, as a director and certainly as a composer. Unless his orchestrators “ghost”-wrote this score for

him. Just kidding. “Ghost”-wrote. Get it?

—A.K. Benjamin

Planet of the Apes ★★★★★ ½

DANNY ELFMAN

Sony Classical SK89666 • 15 tracks • 58:21

Percussion. Can I get away with a one-word review for one of the few interesting scores of the summer movie season? Granted, there's no value judgment to the word, although it does have different meanings to different people. And truth be told, Danny Elfman's score to Tim Burton's “re-imagining” of the popular movie classic isn't all percussion, despite the fact that it will be the aspect of the score that will distinguish it from most other Elfman works.

Although *Planet of the Apes* is



enjoyable in parts (the controversial and totally arbitrary ending excluded), it's the least Tim Burton-like movie Burton has ever made—which is surprising since the tale seemed to cry out for the revision he promised. Unfortunately, the change was more in the plotting of the movie, and less with the look and mood. In fact, Burton's “revision” feels more like a Joel Schumacher revision of a Burton movie (and coincidentally, the first minute of “Ape Suite #1” sounds a lot like the clanging style of Elliot Goldenthal).

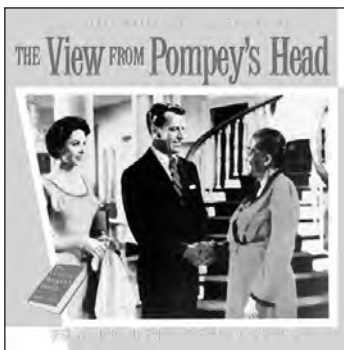
Elfman has said in interviews that he knew this score had to be melodic, and it does have a kicker of a main theme. However (and this is my main criticism of this admirable score), Elfman's music for the various battle sequences doesn't distinguish itself from a lot of mainstream action cues out there. In fact, as I watched the movie, the music blended so much into the sound effects, I

(continued on page 43)

NEW!

The View From Pompey's Head with Blue Denim

FSM's new Golden Age Classics CD showcases the talents of two of cinema's greatest composers, in two previously unreleased scores from the 1950s for socially relevant films directed by Philip Dunne. *The View From Pompey's Head* (1955) is a slice of Southern Americana touching upon racism, class prejudice and adultery. Only five years into his Hollywood career, Elmer Bernstein triumphed with his first romantic score, a rich, melodic and American work with a memorable love theme and haunting passages. The score features the touchstones of Bernstein's best dramatic writing, evoking melancholy and nostalgia as well as joy and warmth. In many ways it was the predecessor to his lush score to *From the Terrace*. • In 1959 Dunne directed *Blue Denim*, a controversial film starring Brandon de Wilde and Carol Lynley as teenagers facing an unwanted pregnancy. Bernard Herrmann wrote a "Baby Vertigo" type of score reminiscent of his anguished romantic writing for Hitchcock, with yearning, Wagnerian passages for strings. Perhaps overbearing for the film, it still is a powerful score with many elegiac passages written amidst *North by Northwest*, *Twilight Zone*'s first season and *Journey to the Center of the Earth*. Both *Pompey's Head* and *Blue Denim* are remixed in stereo from the original multitrack sessions; the CD features liner notes by Herrmann archivist Christopher Husted. One director, two films, and two legendary composers on one great CD! **\$19.95** plus shipping



NEW!

The World of Henry Orient

A wonderful, joyful score, bouncing with melody and life, *The World of Henry Orient* is Elmer Bernstein's second-greatest work in the genre of children's films (second only to the masterpiece, *To Kill a Mockingbird*). *Henry Orient* (1964) stars real schoolgirls Tippy Walker and Merrie Spaeth as youngsters in New York City obsessed with a fairly bad pianist and lothario with a predilection for married women: Henry Orient, a signature comic role for Peter Sellers. In the skillful hands of director George Roy Hill, the film is no mere spoof but an honest and emotional study of the girls whose interest in Henry is an outlet for their yearning for parental love. That the film manages to stay true to its dramatic origins while providing comic belly laughs is evidence of a brilliant composer. Bernstein evokes innocence, mischief, bonding and heart-break—sometimes all in the same cue. He scales his music perfectly to the girls' mindset as they tail Henry throughout the city, playing on dramatic film music conventions with a light and comedic touch. As recorded by Dan Wallin, the acoustics are so crystal clear that one can practically hear the players touching their instruments. The CD also includes the film's sarcastic, avant garde piano concerto, composed for scheduling reasons not by Bernstein but by Kenneth Lauber—the finishing touch on a soundtrack masterpiece. **\$19.95** plus shipping



Wild Westerns



The Bravados

Newman + Friedhofer = Excitement!
A stark and realistic western, *The Bravados* features a powerful and handsome score co-written by two Hollywood greats: Alfred Newman and Hugo Friedhofer. The main title theme, "The Hunter," is a driving, quintessential Newman march which takes melodic and rhythmic western staples to a whole new level, while the film's love theme, as well as stirring string passages recall his masterpiece, *The Robe*. Friedhofer composed the brooding theme for the titular characters and adapted Newman's march into many of his cues. FSM's CD restoration includes the complete underscore in stereo (minus one cue); guitar and church source music; and a suite of selected cues repeated in mono. The liner notes by film music scholar William H. Rosar delineate each composer's contribution. **\$19.95**



The Undefeated/Hombre

Two rare treasures on one CD!
The debut of two refreshingly inventive scores of the 1960s: *The Undefeated* with John Wayne and Rock Hudson; and *Hombre* with Paul Newman. The *Undefeated* (1969) is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. In contrast, David Rose's *Hombre* (1967) is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multi tracks—and offers tribute to two distinguished but under-represented musicians. **\$19.95**

The Comancheros

Bernstein's first score for the Duke!
This 1961 film marked Bernstein's first of many western scores for John Wayne: a rousing, melodic Hollywood actioner with a dynamite main theme—sort of "The



Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives. **\$19.95**

Monte Walsh

John Barry's original western score!
Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released)



features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

Golden Age Greats



The Best of Everything

Alfred Newman's farewell to Fox!
The Best of Everything (1959) is an ensemble look at the working world from a woman's point of view, with a sprawling cast. Newman's score covers the film with a romantic mist of longing and nostalgia, featuring an optimistic title song (with lyrics by Sammy Cahn, performed by Johnny Mathis), and a melancholy, bitter-sweet melody often carried by piano. The two themes are scored in a variety of treatments, from fully symphonic to small-ensemble jazz. This CD restoration features the complete score remixed in stereo, a bonus section of the film's source cues, a rare instrumental demo of the theme, and even an example of the film's temporary music ("Street Scene"). **\$19.95**



Between Heaven and Hell/Soldier of Fortune

Two gems by Hugo Friedhofer
Between Heaven and Hell (1956) is a tough-minded story of an affluent young soldier who finds courage and his own humanity during WWII. This score is complete with excellent sound. *Soldier of Fortune* (1955) is a Hong Kong-based adventure with one of Friedhofer's most unforgettable melodies: a smoky, nostalgic love theme representing everything one would expect from a Hollywood hero. The surviving cues have been culled into the best possible representation of the score, with enough to showcase its haunting Asian textures and harmonies—and the great main theme. Both scores are in stereo. **\$19.95**

A Man Called Peter

Newman's soaring, spiritual epic!
Alfred Newman provided the definitive musical representation for God and showed a peerless sensitivity to human spirituality. *A Man Called Peter* is the 1955 story of an inspiring Scottish minister who became Chaplain to the United States Senate; the score is charged with reverence and joy. This CD features the complete score and every last note of the film's source music, in chronological order. All of



this is in stereo sound newly mixed from the original multitrack elements. **\$19.95**



The Egyptian

Jointly composed by Alfred Newman and Bernard Herrmann

The Egyptian (1954) is an historical epic whose score collectors had long believed destroyed. But FSM has gone back to the 2" safety transfers to collect and remix every usable cue, saving over 70 minutes of the 100+-minute score. Most cues that have survived are in stellar six-track stereo sound, and many others are in more than acceptable three-track stereo sound. Enjoy *The Egyptian* in its original stereo glory, in the most complete form possible—a cornerstone of any soundtrack collection. **\$19.95**



Untamed

Deepest, darkest adventure!

This sprawling 1955 epic starring Susan Hayward and Tyrone Power features a thrilling main title—quintessential Franz Waxman Hollywood—with a soaring main theme erupting from the horn calls of an Irish fox hunt. From there Waxman scores a prairie caravan, Zulu attack, and rescue—through triumph, despair and back again—all the while developing the main theme and introducing an evocative love theme. The complete underscore—plus source cues—are presented in chronological order, in high-quality stereo. **\$19.95**

How to Marry a Millionaire

Irresistible, indelible sophistication!

Marilyn Monroe, Lauren Bacall and Betty Grable star as New York models in search of rich husbands. Alfred Newman conducted the Fox orchestra on-screen in a suite from his score to *Street Scene* to introduce CinemaScope, and we've remixed and remastered it for the best possible sound. Most of *Millionaire's* scoring fell to Cyril Mockridge, who wrote many of the most memorable renditions of Alfred Newman's themes. This CD contains the score in



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stereo, including source music and unused cues, featuring the peerless playing of the Fox orchestra under the Maestro. **\$19.95**



Beneath the 12-Mile Reef
Bernard Herrmann's sea spectacular!
A gorgeous, atmospheric evocation of deep-sea adventure, with nine harps grounding the sublimely Hermannesque soundscapes—from gentle currents to rippling waves to crashing terror. With its jaunty maritime melodies, heartfelt string writing and crashing action music, this FSM CD features the complete chronological score, in stereo, as conducted by Herrmann for the film. The master tapes have sustained some deterioration and there is minor "wow" present, but we trust that aficionados will appreciate having the music in the best condition possible—in stereo! **\$19.95**



From the Terrace
Elmer Bernstein's grand soap opera!
This drama of one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Bernstein's score depicts these emotions with a soaring and passionate love theme whose complexity is enriched by a strained waltz for a misguided marriage. Varied and rich, the score marks a middle ground between the lush soap-operatics of the Golden Age and the modernistic style of the '60s. For the first time on CD—70+ minutes—in stereo. **\$19.95**

All About Eve/ Leave Her to Heaven

Two Alfred Newman classics!
FSM dives into the voluminous legacy of Alfred Newman with this doubleheader disc. *All About Eve* (1950) is the Academy Award-winning film's tribute to the theater world. You'll delight in Newman's sympathetic underscoring of the sharp-tongued women led by Anne Baxter and Bette Davis; *Leave Her to Heaven* (1945) is a brief but potent score to the noir tale of love and murderous obsession (starring

Gene Tierney). They're terrific! **\$19.95**



Prince of Foxes
The "lost" Newman adventure score!
This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with unused cues. **\$19.95**



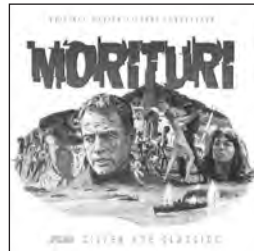
Prince Valiant
Waxman's influential adventure!
A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks. **\$19.95**

Glorious Goldsmith



The Illustrated Man
Stellar Serial Lyricism!
FSM returns to the rich Warner Bros. archives with a masterpiece by Jerry Goldsmith. The film is an adaptation of several short stories by Ray Bradbury, affording Goldsmith one of his most memorable and original works in the SF

and fantasy genres. His score links the stories with a single, immediately accessible folk-like theme that is a springboard for some of the wildest avant garde writing of his career. Nowhere else has he been able to display his melodic gift hand-in-hand with his atonal, 20th century side. Everything in the score culminates in the lengthy action climax, featuring devilish clarinet solos as if played by Mephistopheles himself. FSM's premiere release features the complete score in stereo and in correct sequence, including the electronic cues and the female vocalise for the main and end titles. This album is an absolute gem. **\$19.95**



Morituri/Raid on Entebbe
An action/suspense doubleheader!
Morituri (1965) is a complex WWII story for which Jerry Goldsmith wrote a gritty, dynamic score that moved his best TV adventure music to a feature film setting. *Morituri* is presented on this CD in complete form, including music cut from the film, remixed to stereo, allowing the composer's aggressive, ostinato-based action music to blast through the way it was meant to be heard.

Raid on Entebbe was a 1977 telefilm about the daring real-life hostage rescue by Israeli commandos. David Shire, one of the most intelligent and sensitive composers to work in the 1970s (*The Conversation*, *The Taking of Pelham One-Three*), provides a sparse score with a pulsating, aggressive theme for the Israeli commandos. For this release, Shire has assembled a four-movement suite of his score, presented in clean mono. **\$19.95**



Ace Eli and Rodger of the Skies/Room 222
Two heartwarming Goldsmith scores
Goldsmith's theme for *Room 222* (1969-1973) is one of his most memorable for TV and all of his material from the show appears in a five-track suite in clean mono. Related in melody and attitude is *Ace Eli and Rodger of the Skies* (1973), a helter-skelter tale of a father-and-son barnstorming team. Goldsmith wrote reams of homespun, melodic material, some of which is a close cousin to *Room 222*'s melody, while others capture the freedom of flying in the tradition of *The Blue Max*. This premiere release assembles the best listening presentation of the score in a combination of stereo and mono. Two previously unreleased rarities together again for the first time! **\$19.95**



The Stripper/Nick Quarry
An early score PLUS a rare demo!
Jerry Goldsmith's fruitful collaboration with director Franklin Schaffner began with *The Stripper* (1963), in which a failed showgirl returns to her home town and begins a romance with a young man. Rich with melody and jazz elements, the music retains Goldsmith's unique voice, all in stereo. The CD also includes *Nick Quarry*, an unaired 1968 demo film based on the detective film *Tony Rome*. Here are 11 minutes of music which have never been heard—or for that matter, heard of—in clean mono. **\$19.95**



Tora! Tora! Tora!
Premiere of the smashing OST!
Unlike Goldsmith's personality-driven *Patton*, *Tora! Tora! Tora!* concerns itself with broader themes of war. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the sound of conflict. The score bristles with unique instrumentation and overlapping rhythms characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band and dance source music and two unused variations on the main theme, all in stereo. **\$19.95**

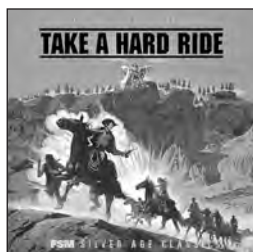


Patton/The Flight of the Phoenix
Classic Goldsmith plus a rare Frank DeVol together on one CD!
This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**

FSM marketplace

Welcome to the FSM Marketplace!

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below.



Take a Hard Ride

Finally, the complete '70s score!
A spaghetti western, buddy movie, black-plotation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncult, fully-restored version of Jerry's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**



100 Rifles

Double Barrelled Western Action!
Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. Call it "200 Rifles"—or just call it great! **\$19.95**



The Flim-Flam Man/ A Girl Named Sooner

Two complete Americana outings!
Enjoy a pair of scores in the gentle vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* (1967) is the story of a veteran Southern con man and his escapades with a new protégé. Previously available only on a limited tribute CD, this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* (1975) is a telefilm cut from a similar cloth (presented in clean mono.) They're a heart-warming duo! **\$19.95**

Rio Conchos

The original hard-riding tracks!
Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and

explosive. A prototype for the composer's aggressive action music, it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**



Stagecoach/The Loner FSM's Classics Debut!

Stagecoach is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD features the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores. **\$19.95**

Wonderful Williams



The Towering Inferno

It's the original barn burner!
The Towering Inferno (1974) was Irwin Allen's biggest success, and his last collaboration with John Williams. Featuring one of Williams' best main titles, a bustling, heroic flight, the score encompasses distinct romantic themes and a variety of suspense, chaos and action music. FSM's CD doubles the running time of the original LP, shuffles the tracks into chronological order and restores numerous memorable sequences, plus the Oscar-winning song "We May Never Love Like This Again." Entirely in stereo, remixed from the source film stems. **\$19.95**

A Guide for the Married Man The complete original '60s romp!

The funniest of "Johnny" Williams' first comedies, directed by Gene Kelly and starring Walter Matthau. This spirited score catalogs his diverse styles: from goofy, faux-hip source music to bold orchestral scoring. Listeners will note foreshadowings of his later landmark works. Our CD release includes Williams' never-before-

released score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. It's way-out! **\$19.95**



The Poseidon Adventure/ The Paper Chase

Original unreleased '70s scores!
The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes 6-min. Americana-styled main title to *Conrack* (1974). **\$19.95**

BEWARE: This limited edition pressing is 90% sold! Order yours today!

Cult Classics



Voyage to the Bottom of the Sea The exciting feature film score!

Sci-fi film vets Paul Sawtell and Bert Shefter provided the perfect accompaniment to this Irwin Allen film, emphasizing danger, action, suspense and adventure. Sawtell later wrote for the *Voyage* TV series, but the feature score is its own entity; Russell Faith wrote the title song (performed by Frankie Avalon), and the composers elaborated on its melody for most of their score, with gorgeous underwater "travelogue" music. Enjoy a full stereo remix of a genre classic by two Hollywood workhorses. **\$19.95**

The French Connection/ French Connection II

Prime '70s Crime by Don Ellis
The French Connection launched the film career of composer Don Ellis, a cutting-edge jazz artist whose experimental work fits snugly alongside crime scores by Goldsmith, Schiffrin and Fielding. This pre-



miere release of the score pairs familiar segments from the movie with 20 minutes of deleted material, and includes Ellis' music for the 1975 sequel, *French Connection II*—with all new themes and added colors. 75 minutes, mostly in stereo, all in clear sound. **\$19.95**



Batman

Nelson Riddle's Bat-Feature Film!

Authentic Bat-music by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features extended passages of familiar Bat-tunes, including a riveting title (with supervillain motifs), propulsive traveling music, piratical villain ditties, generous helpings of the Batman motif, and a deluxe presentation of his swinging, brassy fight music. Plus: a straight TV rendition of Neil Hefti's *Batman* theme, and extra source cues. Nearly 66 minutes of superheroic Bat-music in crystal clear monophonic Bat-sound. **\$19.95**



Conquest of/Battle for the Planet of the Apes

Complete your Apes collection!
For *Conquest*... (1972), Tom Scott updated the Apes sound with a harsh, contemporary feel, writing a memorably rhythmic main title and brass licks for the climactic riots. Hear the complete score—including unused cues—in a combination of stereo and mono. Leonard Rosenman returned to score *Battle*... (1973), reprising his atonal sound with new themes. The score includes deranged acoustic and electronic effects, rousing action and moments of genuine warmth, all in stereo. Plus, the CD includes Lalo Schiffrin's main title to the short-lived TV show! **\$19.95**

Beneath the Planet of the Apes The mind-blowing sci-fi score!

Leonard Rosenman retained the neoprimitivist sound of the Apes series while creating a score in his inimitable style—with layers of clanging, metallic effects, ram-bunctious chase music and a perverse,



chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus the complete original LP with its specially arranged music and dialogue—it's two albums in one. **\$19.95**



The Omega Man

Ron Grainer's sci-fi fan favorite!

Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians. Made memorable by Grainer's beautiful, pop-flavored music, the score mixes baroque, jazz, avant-garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**



Fantastic Voyage

The astonishing '60s head trip!

This is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**



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The Return of Dracula 2CD set includes *I Bury the Living*, *The Cabinet of Caligari* & *Mark of the Vampire*.

From Gerald Fried, famed composer of *Star Trek* and *The Man From U.N.C.L.E.* comes this historic set of four early horror scores: *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**
(Shipping charges are same as for a single CD)

Warner Home Video

has led the way for video restoration with box sets of their most famous films. Their soundtrack CDs have been available only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.



The Wild Bunch

Fully restored, limited availability!
The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**



Enter the Dragon

Lalo Schifrin's slugfest—expanded!
Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist

The seminal horror soundtrack!
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

Music From Retrograde!



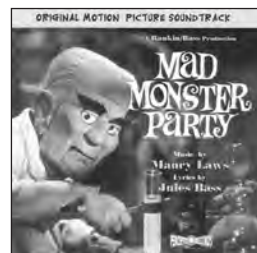
The Taking of Pelham 1-2-3

Ride this killer '70s groove!
Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**



Deadfall

Catch John Barry '60s vibe!
First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party

30th anniversary collector's edition
From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of

Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

Exclusive Video!

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. **\$19.95**
NTSC (U.S. Format)
PAL (European Format) **\$19.95**

Books for Composers



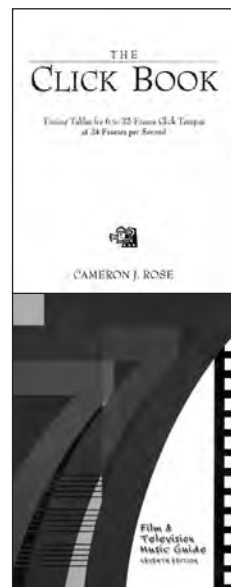
Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell
Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. **\$12.95**

The Click Book

Comprehensive timing tables for synchronizing music to film
Composer Cameron Rose provides click-

tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. **\$149.95**

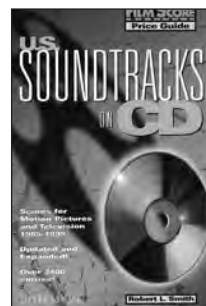


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Books for Music Lovers



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith
The second edition of FSM's market-stand-

dard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music

Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels
If you liked VideoHound's Soundtracks, you'll love this expanded second edition, with over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many reviews are by FSM regulars Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger and Paul MacLean. With helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications—plus composer interview snippets culled from FSM—it's the ultimate guide to every soundtrack under the sun. Visible Ink Press, 872 pp., softcover. **\$24.95**



Music from the Movies

2nd Edition by Tony Thomas
The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**

Shipping info

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The Score: Interviews with Film Composers

by Michael Schelle
This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover **\$19.95**



The Album Cover Art of Soundtracks

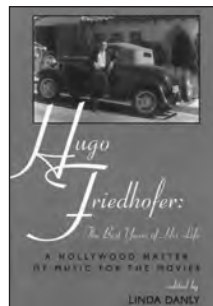
by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to exploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

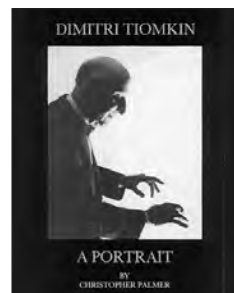
by Steven C. Smith
The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the leg-

endary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press. 416 pp., hardcover. **\$39.95**



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas
This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. **\$39.95**



Dimitri Tiomkin: A Portrait

by Christopher Palmer
This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979).

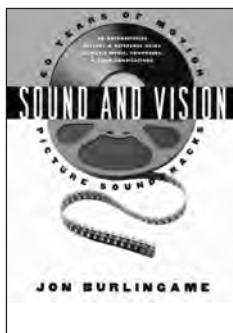
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Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Last Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. **\$24.95**



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame
Foreword by Leonard Maltin
Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thor-

ough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**



Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein
A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. **\$18.95**



Film Composers Guide: Year 2000 fifth edition

Compiled and edited by Vincent J. Francillon
This is the ultimate resource for finding out which composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5"

by 11", 416 pp. Lone Eagle Publishing. Retailers for \$55; FSM special offer: **\$39.95**



Overtones and Undertones: Reading Film Music

by Royal S. Brown
This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. University of California Press. 396 pp., softcover. **\$24.95**



The Music of Star Trek: Profiles in Style

by Jeff Bond
This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by FSM's own Jeff Bond. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Dennis McCarthy, Jay Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a guide to how certain shows were tracked and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

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Volume One, 1993-96
24 pp., unless noted.
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* #30/31, Mar. '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
#32, Apr. '93 16 pp. *Matinee* temp-track, SPM '93 Conference Report, *Star*

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Trek music editorial.

- * **#33, May '93** 12 pp. Book reviews, classical/film connection.
- * **#34, Jun. '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores.
- * **#35, Jul. '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
- * **#36/37, Nov. '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of



Elmer Bernstein.

- * **#38, Oct. '93** 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.
- * **#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.
- * **#40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
- * **#41/42/43, Mar. '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & David Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
- * **#44, Apr. '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.
- * **#45, May '94** Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews.
- * **#46/47, Jul. '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.
- * **#48, Aug. '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; best-selling CDs.
- * **#49, Sept. '94** Hans Zimmer (*The Lion King*), Shirley Walker; Laurence



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Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

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- * **#51, Nov. '94** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; promos.
- * **#52, Dec. '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.
- * **#53/54, Feb. '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.
- * **#55/56, Apr. '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.
- * **#57, May '95** Goldsmith in concert,



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* **#61, Sept. '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture*, classical music for soundtrack fans.
* **#62, Oct. '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most



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- * **#63, Nov. '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.
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- * **Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2.
- * **Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.
- * **Vol. 2, No. 4, Jun. '97** Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on

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Vol. 2, No. 6, Aug. '97 Schifrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

*** Vol. 2, No. 7, Sept. '97** Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.



*** Vol. 2, No. 8, Oct. '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

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*** Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.



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Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

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Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Basketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schifrin, Bernstein, Legrand).

*** Vol. 3, No. 8, Sept. '98** Lalo Schifrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

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Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schifrin score), David Shire (*Rear Window* remake), VTI sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

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Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.
Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.



Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman*/*Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.
*** Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook); analysis (*Eyes Wide Shut*), review (Kubrick compilation); Poledouris (*For*



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more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

Volume Five, 2000

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Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.
Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt. 1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An *FSM* Timeline; The *Film Score* Decade: composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); more.

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Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pp. double issue. 101 Great

Film Scores on CD—*FSM*'s big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and the usual stuff, too.

Volume Six, 2001

48 pp. each

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Vol. 6, No. 5, June '01

Sergei Prokofiev Tribute: The Man, The Music, The Films; Friedhofer and Fox; Egon, Your Music: A *Ghostbusters* retrospective; Jeff Danna and Ryan Shore in Downbeat; John Bender reports on the *Chiller* Convention, and plenty of reviews.

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A Whole Different Animal: Danny Elfman's new take on *Planet of the Apes*; Hans Across America: Zimmer on *Pearl Harbor* and his latest concert CD; James Horner Buyer's Guide Part 2; Elliot Goldenthal (*Final Fantasy*) Howard Shore (*The Score*), John Williams (*A.I.*) and more.

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hardly remember hearing music at all. Granted, many people consider this a good thing.

As an album, Elfman's music becomes more and more coherent with each listen. Its scope is truly operatic (in a muscular way—think Wagner), and it incorporates a gigantic orchestra and exceptional sound production. The bold and modern “The Hunt,” which didn't leave much of an impression matched to the film, sounds especially exciting on CD. The quieter cues like “Old Flame” hold a mysterious, exotic quality, and while they aren't overtly thematic, they are a welcome contrast to the bombastic action.

The album's most unwelcome aspect is its trendiness—in this case, with the return of dance re-mixes. Remember back in the late '70s when we had those nails-in-the-head pounding, god-awful disco re-mixes at the end of so many scores? Even now, thoughts of those dance re-mixes of *The Deep* and *Close Encounters* make me cringe. And now they're back. The *Planet of the Apes* CD ends with Paul Oakenfold's re-mix of Elfman's main theme, along with (gasp!) dialogue. While this is good promotion for the movie (MTV featured the video), it's a worrisome sign of things to come. Plus, it has a lousy beat, and I would never dance to it. —Cary Wong

61* (Score CD) ★★★★★

MARC SHAIMAN
Jellybean Inc JBR 5048-2
23 tracks - 34:31

Billy Crystal is a huge Yankees fan—and if you didn't know it before, you certainly do after seeing this loving tribute to baseball. Crystal directed *61**, the HBO biopic of Roger Maris, the Yankees outfielder who, in 1961, was caught up in an epic home run race with fellow (and more popular) Yankee Mickey Mantle to break Babe Ruth's storied record. For baseball fans, this movie is a loving recreation and fitting tribute to the great American pastime. Like other nostalgic movies about baseball, *61** features a score brimming with Americana melodies and noble but restrained

brass fanfares. And while it doesn't have the depth of Randy Newman's *The Natural* or James Horner's *Field of Dreams*, Marc Shaiman's memorable and moving score is one of his best works.

Shaiman is no stranger to “American” themes: his work on *The American President* won him his first Academy Award nomination for Best Original Score. The main theme of *61** is reminiscent of *President* (at Crystal's insistence), starting with a short blast from a trumpet and then heading into the melancholy melody that sets the nostalgic tone for scenes that take place in the present. “Flashback” introduces an optimistic orchestral flourish that gets right to the meat of the story. From there, Shaiman moves from jazzy (he incorporates whistling to underscore Mantle's bad boy antics—a nice touch) to ultra-patriotic (“One-armed Homer” is particularly rousing). Although some of this music would have benefited from a bigger orchestra, it's generally the right scope for a TV movie. “Holy Cow,” the best cue of the album, hits the nail on the head, using Olympic-like music to emphasize the hitting of the big 61 itself.

Shaiman includes only one traditional baseball tune in the score CD (a beautiful trumpet version of “Take Me Out to the Ball Game”). However, two other Shaiman arrangements show up on the song CD (Jellybean JBR 5047-2, 11 tracks - 22:39): organ versions of “Put On a Happy Face” and “Heart (You Gotta Have)” from the musical *Damn Yankees*. The song CD also includes nice songs from the era, but the baseball songs are the best. The gimmicky “I Love Mickey,” Teresa Brewer's love song, has vocals by Mantle himself. Included as bonus songs, but not in the movie, are Terry Cashman's “Cooperstown” and “Talkin' Baseball” (best remembered in a parody version from *The Simpsons* called “Talkin' Homer”).

The main gripe I have with these releases is that since both CDs are short to begin with, why not combine them to make a jam-packed listening experience? Each album on its own is a bit skimpy. Also, most of the cues on the score album are no more than a minute



in length, making for a somewhat disjointed listen. Still, Jellybean Recordings should be applauded for their commitment to TV movie scores with their apparent partnership with HBO Films, which also include their releases for *Dinner with Friends* and *For Love or Country*. —C.W.

Incidentally, Jellybean Records forgot to tell Marc Shaiman about this CD, because when we told him he was shocked and asked what was on it and how he could get a copy.

—The Kaplans

A Knight's Tale ★★★★★

CARTER BURWELL
Columbia/Legacy/Sony CK 85947
15 tracks - 42:55

While purists scoff at the use of “inappropriate” modern instruments in the soundtracks to period films (*1492* took a particularly heavy hammering for this), Carter Burwell's score to Brian Helgeland's quasi-medieval romp delights in flitting anachronistically between the Middle Ages and the 21st century. Of course, the director set the scene when he decided to employ stadium rock standards like Queen's “We Will Rock You” and “We Are the Champions” as on-screen accompaniment. And while some films use songs that are really at odds with the orchestral score they sit alongside, Burwell's tracks segue effortlessly into the pop music. A case in point is the traditional “St. Vitus' Dance,” which juxtaposes electric guitar chords with traditional woodwind before evolving into Bowie's “Golden Years.”

The movie has been described as “Rocky in chain mail,” and that theme is carried over into Burwell's score (which would sit comfortably in any Bill Conti or Sylvester Levay training montage).



One minute you're listening to the monastic chanting of “Modo Niger”; the next you're jamming to the electric guitar riffs of “Dark Watch.” And while this sounds fragmented and messy, it actually works like a dream. Sway to the impossibly sweet love theme, play air guitar to “A New Worship” and...enjoy yourself. The low-register strings and ubiquitous clarinet give the project an unmistakable Burwellian stamp, and he even throws in sweeping *Miller's Crossing*-style pastoral melodies in “Follow Your Feet” to sweep you along. Contradictory, strident and ill-prepared to be pigeonholed, this schizophrenic, genre-defying score is a winner. —N.J.

American Outlaws ★★

TREVOR RABIN
Varèse Sarabande 302 066 276
18 tracks - 37:49

The advertising for *American Outlaws* lends the impression that the film is a western for the 20-something audience; perhaps approaching what *A Knight's Tale* attempted to do for the jousting genre earlier this year.

Opening with high, sustained strings, *American Outlaws* immediately invokes the open sound of the West, but it's soon overcome by driving percussion and a more country-folk sound. While there are hints of the traditional western (with the “galloping” hoof beats), Trevor Rabin treads into a territory that is more reminiscent of Hans Zimmer's Media Ventures output.

Instrumentation is more than key in helping the music achieve this classification. There are solo instrumentals punctuated by sparse, open harmonies and the occasional percussion outburst along with electronica. There's also a solo “violin” line that's either an electronic instrument or

enhanced in some edgy way. The drum machines appearing in cuts like "The Hyperion Job, I Was Famous" are idiosyncratic in some respects, but appear to be a current trend for these films. Most of this music could easily have been written for *Gladiator* (or even *Crimson Tide*). The way the electric guitars are used provides a more contemporary, urban sound to the score. And while the occasional forays into funk might work on certain levels, I found them mostly annoying.

These dissections are not an attempt to deny the talent and artistry of Rabin. He has adapted a boldly anachronistic style that has become commonplace of late in most drama, regardless of period, and has applied it to a western. Whether or not you like this sort of thing will determine if you consider it genius or not. (I'm not convinced it worked all that well with Burwell's *A Knight's Tale* either.) I suspect the producers were more interested in trying to pretend that this film was as excit-

ing as *Con-Air* or *Armageddon*.

The album presentation makes for an eclectic (or frustrating) listening experience that mixes the traditional western scoring with folkish, almost Celtic-inflected dance music (not an uncommon practice) along with a jazz/country funk. And as a side note, the guitar opening for "Life's a Beach" reminded me of the theme from *The Hitchhiker's Guide to the Galaxy* of all things!

The bottom line is that fans of Rabin will likely find nothing new here, while fans of Zimmer's music will find the album to be a kindred spirit. As it is, this score may turn out to be the only redeeming element in what is otherwise a cinematic misfire.

—S.A.K.

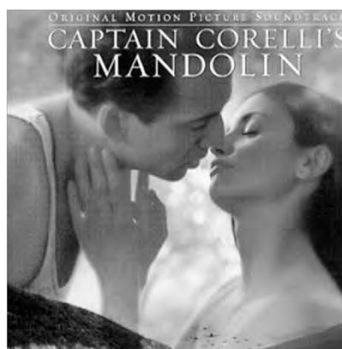
Captain Corelli's Mandolin

★★★ 1/2

STEPHEN WARBECK

Decca 289 467 678-2 • 23 tracks • 60:13

If after hearing the wildly eclectic *Quills* you were worried that Stephen Warbeck had given up writing the gorgeous romantic melodies of his Oscar-winning



Shakespeare in Love...fear not. His score for John Madden's adaptation of the best-selling novel by Louis de Bernières is as lush and swooning as ever. Originally to be directed by *Notting Hill*'s Roger Mitchell (before he became ill), this WWII romance stars Nicolas Cage as an Italian soldier stationed on the occupied Greek island of Cephallonia, where he falls for "bella" native Pelagia, played by Penelope Cruz (this time trying her skill at the English language with a Greek accent!). At first resentful of this Italian soldier, Cruz is won over by Corelli's love of life and his beloved mandolin.

Though not in the same league

as *Shakespeare in Love*, this film has one big asset: its mood. The movie evokes the atmosphere of the island perfectly, and this is in part due to Warbeck's contribution. The music sounds historically accurate while retaining a modern edge, and it also perfectly captures a hot summer setting. As I listen to the CD, I feel transported onto that island.

The most notable and impressive cue features, of course, the mandolin. "Pelagia's Song" is the orchestral version of the main mandolin theme and starts the album on the right foot. The rest of the CD stays on this same even keel for most of its length, with historical source cues popping up every so often. Even the music for the soldiers and the war scenes are played ominously, as opposed to the usual in your face action approach.

Other standout cues include "On the Jetty," a duet of sorts between the mandolin and the guitar. The track beautifully conjures up a languid serenity. The mandolin solo (appropriately titled "The Mandolin") expresses

BADALAMENTI (continued from page 27)

wonderfully. But would you mind moving two steps to the left, because Angelo's going to fall off of the piano stool!" Then I had a small part in David's TV show *On the Air*. It was one of the funniest things I'd seen in my life. The boss of ABC [also had a part] at the time.

FSM: You've scored a lot of films apart from David Lynch's. What kind of movies are you looking to work on?

AB: I'm delighted to say that in this stage of my career, I only choose the films that I really like. It doesn't matter if they're big, medium or small. But as far as the kinds of movies that would be ideal to do, I would like the opportunity to do scores that are very open and tragically beautiful. I want the music to really hit home.

FSM: One of your best scores was for *The City of Lost Children*. How did you get involved with that film?

AB: I remember getting a call from the director Jean-Pierre Jeunet, who was a fan of my score to *Blue Velvet*. Jean-Pierre sent me storyboards for his film, and they fascinated me. *The City of Lost Children* was set in a world that I'd never seen before. It was also a great way to work, because all I really did was to start out by composing the main themes. Then I went to Paris and played them for Jean-Pierre. He loved them, and I went back home to write the score. We recorded it in Europe. Later on, I found out that Jean-Pierre had temped *The City of Lost Children* with *Blue Velvet*. I'm glad I never heard the rough cut like that, because I might have been tempted to write some of the music in *Blue Velvet*'s style. But I wrote something totally different that I loved.

FSM: To me, when you say "a David Lynch film," I hear your music before I see his images. Do you think that's true with other fans of your work together?

AB: I'd certainly like to think that was true, because it's quite a compliment to know that you're evoking a special world. Through the years,

some people have told me that it was impossible to think of *Twin Peaks* without hearing the music. That blows my mind.

FSM: Would you describe yourself as an experimental composer?

AB: Well, if you would interpret "experimental" as constantly composing new melodies, rhythms and harmonies, then you can bet I'm experimental.

FSM: David's more personal films like *Lost Highway* and *Mulholland Drive* seem to have gotten progressively weirder. Do you understand the images that you're scoring to?

AB: Of course I do. David calls on me before he starts shooting the film, so I know what I've written before he's edited the picture. A lot of his stuff is abstract, and people watch his films because they're so surreal. You could take the meaning of his images in a million different ways. They're like good lyrics. The only time I couldn't understand them was when I was reading *Lost Highway*. There's a great storyline that's going on, and all of a sudden this guy in jail transforms into another person. I started scratching my head and saying, "Oh boy, here we go again!" I'd say *Lost Highway* was the most abstract film David has ever done. But then he surprised the world by directing the beautiful, real life *Straight Story* with Richard Farnsworth. There was nothing abstract about that. I think David has done *Mulholland Drive* with a tremendous amount of confidence. He's just going with the film, and not backing off in any sense. Maybe it's more abstract and surreal than his other films. But the bottom line is that it's a beautiful ride.

FSM: Any more words about David Lynch?

AB: Yeah. David and I have always hit it off together. We like each other. We have fun together, whether we're working on music or hacking it up on a golf course. We respect each other and each other's worlds. We trust each other's instincts and we unhesitatingly run with them. David's like my second-best wife. And like in any good marriage, we're both open to accepting our share of give and take.

FSM

the sadness and excitement of Cage's character.

Also included are two Italian songs (both based on Warbeck's themes) sung by the up-and-coming, yet slightly small-voiced, Irish tenor Russell Watson (incidentally, Watson is the voice behind the controversial main title to the new *Trek* series *Enterprise*). "Ricordo Anchor," based on Pelagia's theme, is especially romantic thanks to a gorgeous orchestral interlude. Though not a muscular score, Warbeck's music should prove popular with casual film music aficionados. —C.W.

Aliens: Deluxe Edition (1986)

★★★★

JAMES HORNER

Varèse Sarabande 302 066 241 2

24 tracks • 75:33

The story is familiar and apocryphal: long before *Titanic* earned its boatload of Oscars, James Cameron and James Horner collaborated on the sequel to Ridley Scott's seminal space-bound thriller *Alien*. The score for *Aliens*—which Horner was purportedly given only a few weeks to complete—so enraged Cameron that the notoriously perfectionistic director literally slammed the young composer against a wall at one point (or so rumor has it). Adding insult to injury, Cameron heavily recut Horner's cues—not unlike Scott's treatment of Jerry Goldsmith's score for the original.

Hollywood legend aside, Varèse has at last seen fit to release Horner's score in its entirety, and they've done a spectacular job. Featuring over 30 minutes of previously unreleased music, we can finally hear what Horner had in mind...or, if you prefer, what set Cameron off. Hastily composed or not, the score isn't at all bad, though it is derivative of Horner's earlier work, incorporating motifs from his scores for *Star Trek II* and *Brainstorm* (which is forgivable, considering his time constraints). Despite the recutting, Horner received an Oscar nomination for his work on *Aliens*, and two cues ("Ripley's Rescue" and "Bishop's Countdown") quickly became movie trailer standards.

The score vacillates from atmospheric wind motifs (including the familiar, repetitive two-

note "time" element, similar to an effect employed by Goldsmith for the first film) to the rattling, militaristic themes that *Aliens* fans know and love. These action pieces rely heavily on Horner's trademark clanging percussion-and-brass stylings (of which "Ripley's Rescue" is probably the best example). Horner also borrows a trick from Kubrick's 2001, utilizing Khachaturian's Gayane Suite to represent the cold loneliness of space. Among the newly released tracks are cues written for lost scenes that were recently restored for the director's cut: "Dark Discovery" and "Newt's Horror" were meant to underscore a sequence in which Newt's father explores a derelict spacecraft and falls prey to a face-hugger.

The liner notes by Nick Redman describe in meticulous detail where and when the various cues were meant to be heard. One thing left out of the notes, however, is the interesting history of the cue "Resolution and Hyperspace." This Horner piece was purchased by John McTiernan for the finale of *Die Hard* after the director became attached to the temp track. At least he didn't throw out Michael Kamen's entire score.

The sound quality of this disc is flawless, making it a swell addition to the ol' CD rack and an excellent successor to Varèse's original disc. Now you can throw away that Concorde bootleg, and shame on you anyway for having it! Shame! Shame! —Chris Stavrakis

Brain in a Box: The Science Fiction Collection ★★★★★

VARIOUS

Rhino R2 79936 • 5 CDs

Disc One: 28 tracks • 72:35

Disc Two: 22 tracks • 43:56

Disc Three: 22 tracks • 67:50

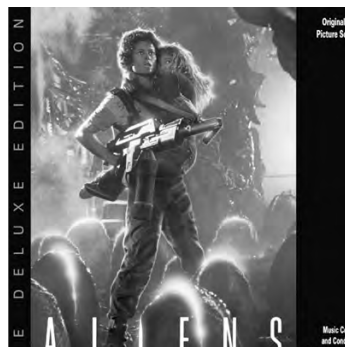
Disc Four: 20 tracks • 64:19

Disc Five: 21 tracks • 59:05

Rhino's mammoth 5-CD box set of *Brain in a Box: The Science Fiction Collection* chronicles with affection some of the highlights of the greatest—and most infamous—hits to originate from the science fiction genre. We're not just talking about movie and TV themes here (though there are two CDs for each of those genres, but more on that in a minute), but also rock/pop hits, novelty

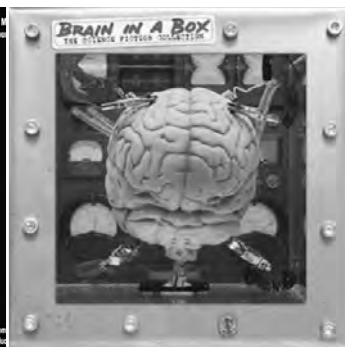
tunes, and even lounge/instrumental classics—goodies by folks like Les Baxter, Ferrante & Teicher (yes!), Leonard Nimoy and many others.

Disc One starts off with an assortment of the tried-and-true science fiction film themes: the requisite "Also Sprach Zarathustra," *E.T.*, *Alien* and *Close Encounters*, but also more eclectic fare like Gil Melle's *Andromeda Strain*, Richard O'Brien's opening



Science").

If the pop tunes aren't your cup of tea, you'll find more intriguing fare on the fourth disc, devoted to incidental/lounge music. Mainly comprising novelty tracks from the '60s (by the likes of Russ Garcia, Les Baxter and Frank Comstock), the disc also treats you to goofy hymns by Leonard Nimoy ("Alien") and Jerry Goldsmith ("She Likes Me" from *Explorers*).



"Science Fiction/Double Feature" from *The Rocky Horror Picture Show*, and the main title from Leonard Rosenman's *Fantastic Voyage*. For rarities, the main title from Alan Silvestri's *Predator* and tracks from creature-feature fare like *Beast From 20,000 Fathoms* are thrown into the mix, with most tracks originating from the actual soundtracks (only a few cues, such as from *The Matrix*, come off of Nic Raine and the Prague Philharmonic's Silva recordings).

Tube themes make up the second disc, running the gamut from *My Favorite Martian* to the Barry Gray-Gerry Anderson themes of the '60s, the usual *Star Trek* opening titles, *The Outer Limits*, *Twilight Zone* and *V*, among others. A brief suite from *The Simpsons*' "Treehouse of Terror" by Alf Clausen is also included.

Things get spacier and spicier in the remaining three CDs, each focusing on sci-fi-related music from the realm of pop and novelty tunes. Disc Three sports a full range of pop tunes, including '50s orchestral efforts (Jimmie Haskell and His Orchestra's "Blast Off"), '60s pop tunes (The Ventures with "Fear [main title from *One Step Beyond*]), '70s rock (Jefferson Airplane's "Have You Seen the Saucers") and more recent tracks (They Might Be Giants' "For

Disc Five's novelty tunes once again run amok with bizarre, off-key entries, with the Dickies' punked-out version of the "Gigantor" theme mixed up with Sheb Wooley's "Purple People Eater," Jimmy Durante's non-classic "We're Going UFO'ing," the Rubinoos' *Star Trek* cover, and the Kirby Stone Four's "You Came From Outer Space," which puts an appropriate cap on the proceedings.

Just as interesting as the music is Rhino's packaging, which wins the award for most lavishly executed album design of the year. The five discs are included in a literal silver box, with a holographic brain pasted onto three ends. The tone is complemented perfectly by a wonderful 200-page full color hardback booklet, featuring nostalgic photos and full liner notes on the music and the genre. There are also retrospectives from Ray Bradbury, Forrest J. Ackerman, Bill Mumy, Joe Dante and others.

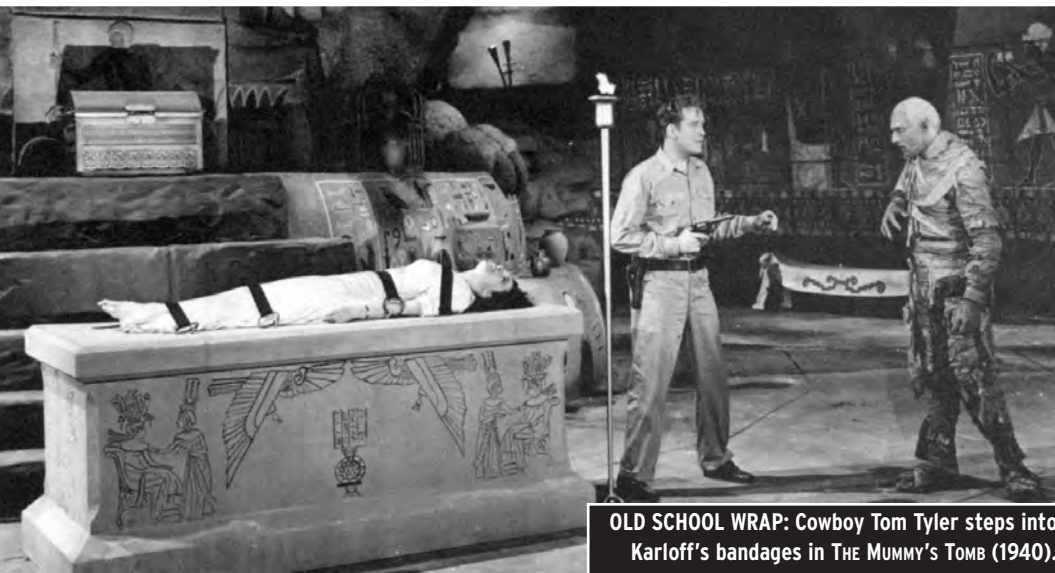
If you know of any lovers of sci-fi out there, Rhino's *Brain in a Box* is essential listening. Despite a few noticeable omissions (no *Star Wars* due to contractual problems) and errors (Franz Waxman's *Buck Rogers* music comes from *The Bride of Frankenstein*, if I'm not mistaken), the set is truly out of this world.

—Andy Dursin
FSM

Horrors! It's Halloween!

Scary movies from the Golden, Silver and Digital age for the DVD enthusiast.

by **Andy Dursin**



OLD SCHOOL WRAP: Cowboy Tom Tyler steps into Karloff's bandages in *THE MUMMY'S TOMB* (1940).

In view of recent events, it's going to be interesting to see where the tastes of filmgoing audiences and home viewers will emerge across the country, as well as the rest of the world. Although escapist films will likely prove even more appealing to audiences now (it stands to reason that

Lord of the Rings and *Harry Potter*, already penciled in as blockbusters, will likely benefit from a viewer's desire to forget about reality for a few hours), some other genres may have trouble holding the public's attention.

The horror genre is one that has traditionally had trouble from a historical standpoint—even though it's a genre that we've become especially familiar with at this time of year, as studios annually reach back into their vaults and release batches of both classic and recent chillers around Halloween.

Looking at the wide variety of offerings recently released on DVD, it will be interesting to see if fantastical creatures like *Dracula*, the *Blob* and the *Mummy* will capture the attention of viewers, despite the real-life horrors our world has been plunged into over the preceding weeks.

Certainly, if you're looking for a creepy distraction, there's something from every era newly issued this season, catering to almost every viewer's taste.

Vintage Classics: Universal Horror Double Features (\$29.98 each)

Perhaps no series in the history of the horror genre is as popular or enduring as the Universal horror classics of the 1930s and '40s—a time marked by the Great Depression, the rise of Hitler's Germany and America's eventual involvement in WWII. At the outset, the Universal films were hugely successful with audiences seeking an escape, but by the time the U.S. became embroiled in the conflict, the popularity of trademark monsters became less inviting to audiences, who turned their attention to war-time enemies as the cinematic nemesis of choice.

The gradual decline of the Universal series can be seen clearly in Universal's six new Double Feature DVD releases, which pair sequels from the studio's long-running *Dracula* (*Dracula's Daughter*/*Son of Dracula*), *Mummy* (*Mummy's Hand*/*Mummy's Tomb*; *Mummy's Ghost*/*Mummy's Curse*) and *Frankenstein* (*Son of Frankenstein*/*Ghost of*

Frankenstein) series, along with two later all-star monster teamings (*Frankenstein Meets the Wolf Man*/*House of Frankenstein*) and a pair of unconnected werewolf films (the interesting if minor 1935 effort *Werewolf of London* and the mediocre 1946 non-horror programmer *She-Wolf of London*).

For most viewers and fans, the combinations of *Dracula's Daughter*/*Son of Dracula* and *Son of Frankenstein*/*Ghost of Frankenstein* may well prove to be the most appealing.

Dracula's Daughter—the belated, Bela Lugosi-less 1936 sequel to Tod Browning's creaky 1931 original—was long deemed a forgotten film in the Universal canon. When the movie was brought back into circulation on video over a decade ago, it found a new collection of admirers, many of whom joined critics in stating their preference for this moody, atmospheric follow-up over its predecessors. Certainly the erotic overtones of the piece, directed by Lambert Hillyer and written by Garrett Fort, make for a fascinating film, focusing on the title character (Gloria Holden) arriving in London and putting the moves on young Marguerite Churchill. Edward Van Sloan reprises his role as Dr. Von Helsing in the film, which has been remastered for DVD using superior source material than the laserdisc release from a few years ago.

Just as *Dracula's Daughter* is far more interesting than its workmanlike 1943 follow-up, *Son of Dracula* (with Lon Chaney, Jr. as Count Alucard), the slightly overlong but highly atmospheric *Son of Frankenstein* is substantially superior to its double-feature counterpart, the watchable but lower-grade *Ghost of Frankenstein*.

The 1939 *Son* benefits greatly from the return of Boris Karloff to the role of the Monster, here resurrected by the son of Dr. Frankenstein (Basil Rathbone), whose attempts to clear the family's name and reputation is dashed by his maniacal assistant Ygor (a demented Bela Lugosi, who returns opposite Lon Chaney, Jr. as the Monster in *Ghost*).

While not the landmarks that James Whale's first two films in the series were, this successful entry formed the basis for most of the jokes in Mel Brooks' *Young Frankenstein* and is arguably the last great film in the "Golden Age" of Universal horrors.

Its 1942 sequel, *Ghost of Frankenstein*, highlighted the beginning of a downward cycle in the Universal series—lower budgets meant less inspired screenplays, less elaborate surroundings and generally less interesting films, though even the B-grade Universal films are not without their merits.

The sequels to *The Mummy*, for example, were a long time in coming (some eight years after the original), but the four follow-ups coupled on DVD—*The Mummy's Hand*/*The Mummy's Tomb* and *The Mummy's Ghost*/*The Mummy's Curse*—are interesting in their con-

tinuation of a roughly linear story, all charting the exploits of poor resurrected Kharis and his misadventures from Egypt to America, searching for the reincarnation of his beloved Anaka. With each picture barely running over an hour, one can easily overlook the recycled footage and narrative elements in the four films, making them ideally suited to Universal's Double Feature presentation here.

One way Universal raised the series' box-office prospects was in teaming some of their more popular creatures. *Frankenstein Meets the Wolf Man* (1942) was both a sequel to *Ghost of Frankenstein* and the original *Wolfman*, and despite a rushed finale, it's a fun, comic-book effort all the way through. It's paired on DVD with the 1944 multi-monster opus *House of Frankenstein*, which vaguely continues the story lines set by its predecessors.

All of the Universal Double Feature DVDs feature trailers and abbreviated production notes culled from their more informative laserdisc counterparts. The transfers on the films vary from being substantially improved on their earlier appearances (*Dracula's Daughter*) to being even somewhat cropped on the edges (*Ghost of Frankenstein*). In all cases, the mono soundtracks are weak, making the already coarse recordings even more difficult to comprehend.

With this batch of new titles, Universal has virtually completed the release of their classic monster films on DVD. It's unfortunate, however, that room couldn't have been found here for 1945's *House of Dracula*, regarded as the final "serious" effort in the series, which laid the characters to rest until Abbott & Costello met them in a series of comedic efforts several years later (the highly entertaining 1955 A&C effort *Abbott & Costello Meet the Mummy* has also been released on DVD independent of the Double Feature discs).

'70s Chillers, Take 1: The End of the Hammer Era

(Anchor Bay, \$24.98 each)

If more contemporary flicks are your speed, several colorful genre films from the fertile decade of the 1970s should be of sufficient interest for thrill-seekers.

Hammer Films—which built its reputation around more graphic adaptations of the monsters Universal made famous in the 1950s—petered out in the '70s with gorier but formulaic retreads of their earlier efforts.

One of the studio's rare successes from the period was *Blood From the Mummy's Tomb*, a 1971 adaptation of Bram Stoker's *Jewel of Seven Stars*, with voluptuous Valerie Leon starring as both the daughter of archeologist Andrew Keir and the reincarnation of an evil Egyptian queen out for revenge.

Although tragedy struck behind-the-scenes (director Seth Holt died during production, as did original co-star Peter Cushing's wife), the

resulting film is a surprisingly well-made and skillfully scripted effort, splendidly presented on DVD by Anchor Bay. The letterboxed disc includes interviews with Valerie Leon and writer Christopher Wicking, TV and radio spots, a still gallery and a second bonus DVD comprising trailers for 20 other Hammer films.

A less successful effort from the same period, 1970's *Horror of Frankenstein*, attempted to do for the standard Hammer formula what *Young Frankenstein* did for the entire genre several years later. Basically a black-comedy variation on the series, with Ralph Bates as a demented, purely evil Dr. Frank back in his medical school days, this entry has often been viewed by fans as the black sheep of the Hammer series, but it's at least different enough to warrant a look for interested viewers.

Anchor Bay's DVD features a feature-length interview with Hammer veteran Jimmy Sangster, interviews with the cast, stills and other assorted goodies.

'70s Chillers, Take 2: Fox Thrillers (\$19.98 each)

While Hammer's time may have come in the '70s, major studios and independent companies sprang up to create their own supernatural chillers—something that's celebrated in Fox's trio of memorable entries from the decade, all new to DVD this year.

Not to be confused with *The Haunting*, Richard Matheson's novel *Hell House* was adapted to film as the competent 1973 effort *The Legend of Hell House*. Former child star Pamela Franklin, Roddy McDowall, Clive Revill and Gayle Hunnicutt star in this efficient if unmemorable haunted house thriller, which attempted, among other things, to use science as a means of explaining the supernatural haunts that abound in a ghostly English manor.

While not as visually inventive as Robert Wise's filming of Shirley Jackson's novel, *Hell House* is a solid production, presented by Fox in a letterboxed transfer from a less-than-pristine print, with a reprocessed 4.0 stereo soundtrack featuring a dated electronic score by Brian Hodgson and Delia Derbyshire.

Music, on the other hand, was certainly a key ingredient in the success of Brian DePalma's *Phantom of the Paradise*, the engaging 1974 cult



FAST AND FURY-OUS: Irving runs for DePalma.

favorite that put a rock musical spin on *Phantom of the Opera*, with songwriter William Finley seeking revenge on a villainous record producer (Paul Williams, who also penned the score) who stole his beloved cantata. Jessica Harper essays the rising music ingénue whom Finley tries to protect from Williams' grasp.

Before it turns excessive at the end, Williams' tuneful score

ably carries the proceedings, and DePalma's energetic direction, featuring many of the filmmaker's trademarks (including use of split screen), gives the relatively low-budget film a strong visceral look. In many ways, this is a better film than a similarly gaudy romp, *The Rocky Horror Picture Show*, which followed just a year later.

Fox's DVD looks fine in its newly letterboxed transfer, but the basic 2.0 Dolby Surround audio lacks the kind of punch the music requires (it's substantially weaker than the laserdisc mix). Alas, no other extras are provided here aside from a trailer.

DePalma's '70s output has been released in its entirety this year on DVD (including MGM's fine Special Editions of *Carrie* and *Dressed to Kill*), with Fox also providing an adequate presentation of his 1978 ESP thriller *The Fury*.

A bit overlong and overwrought, with an especially bombastic performance by Kirk Douglas, *The Fury* is best known for John Williams' sensational score—a direct influence on Danny Elfman's *Batman*—and its supremely memorable finale, where indie filmmaker John Cassavetes meets an explosive end at the hands (or is it head?) of talented, telekinetic teen Amy Irving.

The letterboxed transfer is a bit on the soft side, and the 4.0 stereo soundtrack is nothing to write home about, but at least you get the original trailer and a short stills gallery for extras. DePalma fans will definitely want to give this one a spin.

'80s and '90s Thrills: The Fun, the Scary and the Ugly...

What festival of horror flicks would be complete without an adequate representation of recent '80s and '90s chillers? This year we've seen a handful of contemporary pictures issued on DVD for the first time, some in better

Music is the
key element
of PHANTOM OF
THE PARADISE,
a tuneful
contemporary
of
THE ROCKY
HORROR
PICTURE SHOW.

shape than others.

An American Werewolf in London (Universal, \$26.98): A new Special Edition of John Landis' 1981 comic-horror favorite features a spirited commentary track from stars David Naughton and Griffin Dunne, plus the original featurette and a new interview with Landis. The re-mixed digital soundtrack is a kick in both DTS and Dolby Digital formats, but the new transfer is a letdown: dirty and darker than Live's earlier, discontinued DVD release. That version included the original trailer, which is inexplicably absent from this new edition. Still worth it for fans, but hang on to (or track down) the first DVD for its superior picture quality.

Halloween II (Universal, \$24.98): The first sequel to John Carpenter's classic was previously issued as a bargain-priced DVD from Goodtimes. This new Universal edition features enhancement for 16:9 televisions (though the transfer looks identical to the Goodtimes disc), the original trailer, and production notes, but none of the previously announced additional supplements—including deleted scenes and director commentary—that seemed to be the only rationale for its re-release. The film's behind-the-scenes history, where director Rick Rosenthal's original cut was heavily reworked by Carpenter in post-production, has always been more interesting than the by-the-numbers film, making this essentially no-frills DVD a missed opportunity.

The Bride (Columbia TriStar, \$19.98): Franc Roddam's 1985 re-working of *The Bride of Frankenstein* was a box-office flop that nevertheless was not fully deserving of its bad rep. Sting and Jennifer Beals essay the relationship between Dr. Frankenstein and his nubile female creation in standard fashion, but the more interesting plot features the original monster (Clancy Brown) out on his own after being shunned by his "father." Maurice Jarre's lovely score and excellent cinematography by Stephen H. Burum make this a flawed but entertaining picture worthy of rediscovery. Columbia's letterboxed DVD features the trailer plus commentary from Roddam, who,

among other things, doesn't appear to be all that enamored with Jarre's music.

Link (Anchor Bay, \$24.98): Whatever happened to Richard Franklin? The Australian auteur became a hot commodity for a while in the '80s with genre films like *Psycho II* and the kid fantasy *Cloak and Dagger*, but he saw his career fizzle out after misfires like this barely released 1986 ape thriller. Daffy scientist Terence Stamp's work with intelligent simians results in one of those predictable "don't mess with nature" plots, forcing grad student Elisabeth Shue to battle a chimp gone wild in Stamp's isolated British manor. Jerry Goldsmith's goofy score is one of the chief assets of this strange thriller, presented in a letterboxed transfer with both the original trailer and teaser included for extras.

Vamp (Anchor Bay, \$24.98): Grace Jones might have had a short career in the cinema, but she at least made a mark on this lightweight 1986 terror-comedy as the head vamp in a night club run by the undead. Writer-director Richard Wenk's murky, low-budget effort has attracted a loyal cult following over the years, something that's hard to fathom from watching Anchor Bay's new DVD. Still, fans will enjoy the disc, which also includes cast-and-crew commentary, trailers, TV spots, bloopers and rehearsal footage, along with Wenk's 1979 short, *Dracula Bites the Big Apple*, which offers more laughs than *Vamp* itself.

The Blob (Columbia, \$19.98): Of the handful of '50s remakes that were released in the '80s, there's more of a fan base now for this 1988 version of the Steve McQueen favorite than even David Cronenberg's overrated rethinking of *The Fly*. Co-scripted by Frank Darabont (*Shawshank Redemption*) and director Chuck Russell (*Eraser*, *The Mask*), this fun, fast-paced and gory monster opus is a clever update of its predecessor, and perhaps even more entertaining on subsequent viewing. Columbia's DVD features a grainy but passable letterboxed transfer, the original trailer, and basic Dolby Surround audio of Michael Hoenig's unremarkable score.

Elvira, Mistress of the Dark (Anchor Bay, \$24.98): Everyone's favorite horror hostess

burst onto the big screen in this intermittently entertaining 1988 spoof, pitting Cassandra Peterson's Elvira against a repressed New England town and a haunted house the shapely heroine has inherited. Anchor Bay's DVD includes a solid letterboxed transfer, 5.1 re-mixed audio, and a full complement of trailers. Still not as funny as my favorite late '80s horror spoof, the wacky Salem witch trials parody *Love at Stake*, which I hope MGM will take a look at for next Halloween.

Buffy the Vampire Slayer (Fox, \$19.98): Kristy Swanson's cute performance as the bubble-headed title heroine is the main draw in this sporadically entertaining 1992 horror comedy, which includes varied appearances from a supporting cast that's either surprisingly deft (Paul Reubens, Luke Perry) or downright lazy (Rutger Hauer, Donald Sutherland). David Arquette, Hilary Swank and Ben Affleck can be glimpsed in this amiable effort that's nowhere as entertaining or intelligent as Joss Whedon's consistently outstanding TV series of the same name (despite having also been written by Whedon). Fox's DVD features an okay letterboxed transfer, trailers and TV spots, plus the original featurette.

Intermission Time: Indie Efforts From Image

Image Entertainment's recent slate of DVDs has included two genre efforts particularly suited for creepy fun.

The 214-minute extravaganza *Monsters Crash the Pajama Party: Spook Show Spectacular* (\$19.98) is a veritable DVD version of an old "Spook Show," offering a potpourri of vintage short subjects, movie theater announcements, old trailers and a complete 1960 Burt I. Gordon non-classic (*Tormented*). 3-D glasses are even included for one of the shorts, as well as audio commentary and nostalgic liner notes. Definitely different and lots of fun for both those who remember these kinds of shows and others (like this author) too young to have experienced them.

Finally, there's a Special Edition of the 1990 monster spoof *There's Nothing Out There* (\$19.98), which pre-dated the in-joke horror references of *Scream* by several years but isn't as polished or as much fun as the Wes Craven series. Still, this low-budget effort is lively and entertaining for genre aficionados, presented in a superb package with a letterboxed transfer, audio commentary, screen tests, deleted shots, still galleries and the original trailer.

Next Time: The Director's Cut of *Star Trek: The Motion Picture* and the long-awaited boxed set of *The Godfather Trilogy*, plus *Lalo Schiffrin: Movie Music Man!* **FSM**

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CDs for Sale: All mint or sealed

<i>Boys From Brazil</i> (Goldsmith): \$200	<i>Bros</i> (CD): \$30	<i>The Deceivers</i> (Scott): \$40	<i>Somewhere in Time</i> (Barry; Gold CD): \$30
<i>Ipcress File</i> (Barry; Japanese CD): \$200	<i>Quo Vadis</i> (Rózsa, London CD): \$100	<i>Providence</i> (Rózsa; DRG): \$25	<i>Space Center Houston</i> (Spear): \$50
<i>Body Heat</i> (Barry; #1,830/2,000): \$250	<i>Ben Hur</i> (Rózsa, London CD): \$150	<i>Year of the Comet</i> (Mann): \$20	<i>F. De Roubaix "Les Chevaliers du Ciel" plus...</i> (promo CDR): \$100
<i>Lifeforce</i> (Mancini): \$30	<i>Extreme Prejudice</i> (Goldsmith): \$20	<i>Girl on the Motorcycle</i> (Reed; U.K.): \$35	<i>Thief of Bagdad</i> (Rózsa; Varèse Germany): \$220
<i>Torn Curtain</i> (Addison): \$20	<i>Wind</i> (Poleouris; Japanese CD): \$120	<i>Cocoon</i> (Homer, Pegasus): \$100	<i>Batman</i> (Riddle; Casablanca Pic. Disc): \$60
<i>City of Joy</i> (Morricone): \$20	<i>Ben Hur</i> (Rózsa; Rhino 2-CD promo, sealed): \$19	<i>White Palace</i> (Fenton): \$15	<i>Caravans</i> (Batt): \$100
<i>Leviathan</i> (Goldsmith): \$25	<i>La Vengeance du Serpent à Plumes</i> (Polnareff): \$100	<i>Spartacus</i> (North): \$12	<i>White Mischief</i> (Fenton): \$40
<i>Not Without My Daughter</i> (Goldsmith; Intrada): \$25	<i>Soundtracks of Jerry Goldsmith</i> (Deram 820): \$125	<i>Wild Bunch</i> (Fielding; Screen Archives): \$60	
<i>Papillon</i> (Goldsmith; U.K.): \$30	<i>Raggedy Man</i> (Goldsmith): \$125	<i>Jacob's Ladder</i> (Jarre): \$15	
<i>Mr. Baseball</i> (Goldsmith): \$25	<i>Night Digger</i> (Herrmann; Label X): \$110	<i>JFK</i> (Williams, new case): \$25	
<i>Mom & Dad Save the World</i> (Goldsmith): \$15	<i>Damien: Omen II</i> (Goldsmith; U.K.): \$40	<i>In the Line of Fire</i> (Morricone): \$15	
<i>The Dreamstone</i> (Batt; U.K.): \$100	<i>Jerry Fielding: Film Music</i> (2 CDs; Bay Cities): \$200	<i>Pottergeist II: The Other Side</i> (Goldsmith; Intrada, short): \$20	
<i>El Cid</i> (Rózsa; Sony): \$20	<i>Jerry Fielding: Film Music II</i> (1 CD; Bay Cities): \$100	<i>Ice Station Zebra</i> (Legrand): \$25	
<i>Batteries Not Included</i> (Hornet): \$150	<i>Jerry Fielding: Film Music III</i> (1 CD; Bay Cities): \$100	<i>Five Corners</i> (Howard; damaged booklet): \$30	
<i>Jacques Loussier</i> (Composer promo CDR; contains various themes and suites): \$50		<i>Fedora/Crisis</i> (Rózsa): \$75	
<i>The Living Daylights</i> (Barry, Warner Bros. CD): \$100		<i>The Cowboys</i> (Williams): \$15	
		<i>Sophia Loren in Rome</i> (Barry): \$35	
		<i>The Snowman</i> (Blake): \$80	

The View From Pompey's Head

By Elmer Bernstein

FSM's latest Golden Age Classic showcases the talents of two of cinema's greatest composers, Elmer Bernstein and Bernard Herrmann. The CD combines two previously unreleased scores from the 1950s for socially relevant films directed by Philip Dunne: *The View From Pompey's Head* and *Blue Denim*.

The View From Pompey's Head (1955)

has nothing to do with Mount Vesuvius, but is instead a slice of Southern Americana touching upon racism, class prejudice and adultery. Richard Egan plays a lawyer who returns to his hometown to sort out a racially oriented mystery and finds himself reunited with an old flame, played by Dana Wynter. Writer/producer/director Dunne asked Herrmann to score the film, but he was committed to Alfred Hitchcock's *The Man Who Knew Too Much* and suggested young Elmer Bernstein as an alternative.

Only five years into his Hollywood career, Bernstein triumphed with his first romantic score, a rich, melodic and American work with a memorable love theme and haunting passages. The score features the touchstones of Bernstein's best dramatic writing, evoking melancholy and nostalgia as well as joy and warmth. In many ways it is the predecessor to his lush score to *From the Terrace* (FSMCD Vol. 3, No. 8).

In 1959 Dunne directed the controversial *Blue Denim*, starring Brandon de Wilde and Carol Lynley as teenagers facing an unwanted pregnancy. This time Herrmann was available and wrote a “Baby *Vertigo*” type of score reminiscent of his anguished romantic writing for Hitchcock, with yearning, Wagnerian passages for strings. Perhaps overbearing for the film, it has long been a fascinating curio in Herrmann’s career (with several unused cues) and is a powerful score with many elegiac passages written at the time of *North by Northwest*, *Twilight Zone*’s first season and *Journey to the Center of the Earth*.

Both scores are remixed in stereo from the original multitrack sessions; the CD features liner notes by Herrmann archivist Christopher Husted. One director, two forgotten films, and two legendary composers—that is the basis for this doubleheader of great film music with no shortage of personality. **\$19.95** plus shipping

Look for this month's
Silver Age offering

The World of Henry Orient

by Elmer Bernstein
on back cover



the motion picture **blue denim** talks heart to heart with young America!

[illegible]

"blue denim"

Album produced by
Lukas Kendall

The View From Pompey's Head

1. Main Title	3:21	9. Reunion	1:46
2. Dinah's Theme	2:48	10. Confession	2:58
3. Mulberry	1:08	11. After the Ball	1:00
4. The Promise	1:43	12. Unexpected Meeting	1:10
5. Homecoming	1:44	13. Love on the Beach	11:55
6. On the Road to Tamburlaine	2:32	14. Revelation	1:31
7. Forever Dinah	3:47	15. Twilight	1:02
8. Dinah's Marriage	1:45	16. Finale	3:50
		Total Time:	44:24

Blue Denim

17.	Prelude/The Boy	3:24	25.	The Arrival/The Bank	1:52
18.	The Playroom	2:45	26.	The Window/	
19.	The Girl	1:26		The Summons	1:00
20.	The Letter/ First Embrace	1:28	27.	Farewell	1:14
21.	Adoration	2:49	28.	Fury and Grief/ The Breakdown	1:08
22.	Proposal/ The Compact/ Confession	4:22	29.	The Chase	0:48
23.	Consolation/ The Question	2:45	30.	Sleep/The Decision	1:57
24.	The Dress/Shame	2:16	31.	Finale	1:21
				Total Time:	30:55
				Total Disc Time:	75:19

The World of Henry Orient

By Elmer Bernstein

The World of Henry Orient is a wonderful, joyful score, bouncing with melody and life. It is one of the cinema's all-time greatest scores for a movie involving children, but is only Elmer Bernstein's *second*-greatest work in that genre. Such is the case when *To Kill a Mockingbird*, written two years earlier, is also on your résumé.

The 1964 film stars real schoolgirls Tippy Walker and Merrie Spaeth as youngsters in New York City obsessed with a local, fairly bad pianist and lothario with a predilection for married women: Henry Orient, a signature comic role for Peter Sellers. The girls follow Henry throughout the city, spoiling his escapades and causing trouble with their innocent games. In the skillful hands of director George Roy Hill, the film is no mere spoof but an honest and emotional study of the girls whose interest in Henry is an outlet for their yearning for parental love.

That the film manages to stay true to its dramatic origins while providing comic belly laughs is evidence of a brilliant composer. Bernstein evokes innocence, mischief, bonding and heartbreak—sometimes all in the same cue. He scales his music perfectly to the girls' mind-set as they tail Henry throughout the city, playing on dramatic film music conventions with a light and comedic touch. His main theme, with gentle mixed meters and a catchy theme, is instantly memorable. As fans of the film have known for 37 years, the score is an absolute gem, without a phony note.

The music was recorded at the Goldwyn Scoring Stage—now closed—which was widely considered the finest stage in Hollywood. As recorded by Dan Wallin, the acoustics are so crystal clear that one can practically hear the players touching their instruments. The CD also includes the film's sarcastic, avant garde piano concerto, composed for scheduling reasons not by Bernstein but by Kenneth Lauber—the finishing touch on a soundtrack masterpiece.

\$19.95 plus shipping

1. Main Title	3:40	11. Cold Remembrance	1:06
2. Central Park/Rendezvous	3:09	12. Coffee with Henry	3:31
3. Splitting	2:10	13. The Secret/Magic/	
4. Sick Joke/Again	1:36	The Detective	2:13
5. Tuning/Concerto*	4:07	14. The Search	1:51
6. Stood Up Again/Scrapbook	2:41	15. Disaster/Flight	2:03
7. Watching...Waiting/Arrival	2:26	16. Father/Plans	1:49
8. The Switch	1:50	17. Retreat	1:11
9. Mansfield	1:23	18. Homecoming/End Titles	2:36
10. Arrest	0:56	Total Time:	40:32

*Concerto by Kenneth Lauber

Album produced by Chris Neel

Look for this month's
Golden Age offering
The View From Pompey's Head
by Elmer Bernstein
and **Blue Denim**
by Bernard Herrmann

